



ANNOTATIONS

OF THE

HYMNAL:

CONSISTING OF

NOTES, BIOGRAPHICAL SKETCHES OF AUTHORS,
ORIGINALS AND REFERENCES.

BY THE

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PREFACE.

SEATING myself at my table to write some prefatory pages to the following annotations, my eyes chance to rest upon two or three scores of Hymnals, and works upon Hymnody, arranged along my shelves. As I think of the many wise (and some unwise) thoughts expressed in those volumes, and of similar thoughts scattered through many other books around me, it seems superfluous—a work of supererogation—for me to say what I had intended, and what I rather want to say; and I will forego my purpose. My silence shall be wiser than my speech. And in place of what I proposed saying, I will give—and this does not require an apology but will receive thanks from all who read these pages—some most thoughtful words from two gifted hymnologists, who are well qualified, in every way, to speak upon this subject.

But first, I may with propriety remark, that the substance of these annotations has been in the course of preparation about two years. With an apology for referring to any other work of my own, I would say, that nearly two years ago, after the publication of my "*Church Hymnal*," I determined to revise and enlarge it, if the General Convention should not adopt an authorized Hymnal. In the work of selecting hymns, I could fix upon no better principle to guide me than that of the popularity or general acceptance of hymns, in the Christian Church. It seemed to me that for most of our hymns, this would be the best practical test. I say *most* of our hymns, for there are many, of recent composition, or of recent translation from other tongues, that can have this test applied to them in but a limited degree. By this course, it could be pretty well ascertained what hymns had received the general approval and sanction of the Church. Personal tastes concerning some hymns, would have, not seldom, to be sacrificed to this test, but the result it was thought, would be satisfactory. Accordingly, I examined all the standard Hymnals within my reach, making such notes as would be of service, and such a

selection of hymns as would, I thought, be acceptable to our Communion. In the end, however, it was not necessary to set forth the result of my labours in a revised Hymnal, for our highest ecclesiastical legislative body, at its recent Council, adopted a book, which was alone authorized for use in the Church. Since the adoption of the new Hymnal, I have continued and extended these annotations, with reference to the authorized book, thinking that they might be of interest to many who will use the Hymnal, and perhaps of a little service in considering the merits of a collection which is, in a sense, but tentative.

I had been engaged in making these annotations a few months when I received (in the winter of 1870) a copy of Bickersteth's "*Hymnal Companion to the Book of Common Prayer*," and I was gratified that the principle which I had adopted, had been acted upon by the accomplished hymnologist and poet whose compilation, it seems to me, is not excelled by any in use in the Church of England.

In another place, I give a list of most of the works consulted in the preparation of this volume. And here I must be permitted the privilege of making my most sincere acknowledgments to the Rev. F. M. Bird, of Spotswood, N. J., for the constant assistance he has given me in these annotations. Of that gentleman's gifts in hymnology, the beautiful and exhaustive volume entitled "*Songs of the Spirit*," recently published, is ample evidence. Those who are acquainted with his hymnologic attainments will justify me in applying to him a remark he has made concerning another, viz.: "His large collection of hymn-books, and his marvellous acquaintance with hymnology, render him the indispensable helper of all hymn collectors who would have their work well done."

With these prefatory explanations, I beg to call the reader's attention to the following remarks on "Hymnody," by Sir Roundell Palmer, at the Church Congress at York, 1866; and the no less valuable remarks of Earl Nelson, at the Church Congress at Nottingham, in 1871.

From the Paper of Sir Roundell Palmer.

The object of hymnody, although its use is variable and discretionary, is, of course, not merely to afford relief during the pauses of a more serious duty: it is in itself, when rightly understood and applied, an act of worship of the highest, heartiest, and most intelligent kind. "I confess," said Richard Baxter, "that harmony and melody are the pleasure and elevation of my soul, and have made a psalm of praise in the holy assem-

bly the chief delightful exercise of my religion and my life, and hath helped to bear down all the objections which I have heard against church music." To give it this character, the choice of hymns ought to be made upon the principle that their matter and words are of cardinal importance; the music being accessory to the sense, and chosen with a view to give it lively and harmonious expression. When "praises" are "sung with understanding," it is not only a fit utterance of the higher spiritual emotions to "a mind in tune," with the "powers in vigorous exercise," the "thoughts bright and intense," and "the whole soul awake" (words which I have adopted from Simon Browne);—it is not only a powerful instrument for the education, direction, and development of those emotions, in a mind less active and mature; but it is very often a key by which the inner meaning and spiritual application of Scripture and of its language and imagery is opened and made practical to simple people, far better than by expositions or commentaries. The opinion, which once prevailed, that nothing but psalms taken directly from Scripture ought to be sung in the congregation, was narrow and groundless; but the substance of Scripture, assimilated and made part of the spiritual life, has always supplied the principal matter for the best hymns: and this may explain why excellent hymns have been written by persons who have given no proofs of skill in any other kind of poetry. Religious enthusiasm, fed by the poetry of inspiration, grows like that which it lives upon, and reflects the warmth and light which it could not have originated.

If a hymn ought to be the expression of lively apprehensions of spiritual things, and of genuine religious emotions and aspirations, in the mouth of the worshipper, it is evident that it must have come, with these characters, fresh from the heart and mind of the person who wrote it. To be "recited with rapture" (I again use the words of Simon Browne), ought it to be "written under a kind of inspiration." Whatever detracts from this, mars its effect. And, for this reason, it ought not to be vulgar, prosaic, or didactic; it should be high in tone, simple and pure in taste and feeling, and not without some touch of the fire and energy of poetry.

From these premises I draw certain conclusions.

My first conclusion is that a healthy natural taste is more to be trusted in the composition and selection of hymns than technical rules, supposed to be derived from antiquity, or from the criticism of the works of other ages. The ancient hymn-writers did not, in fact, work by such rules: their manner was natural, and suitable to their time: but it does not follow that it should be a law to ours. A passage is sometimes quoted

from S. Augustine, in which he speaks of a hymn as a "song of praise to God;" and this definition has been offered as one of the tests by which all hymns ought to be approved or rejected. But what can be the value of a definition which would exclude every hymn of which the spirit is supplication rather than praise? I know not whether this rule is supposed to require that a hymn should assume the form of a direct invocation or address to God; yet I am at a loss to understand on what other ground Addison's hymn, "*The spacious firmament on high*," can have been thought to offend against it, by a learned writer in the *Quarterly Review* of January, 1862; who adds, "if it is poetry, it is certainly not song; yet has been brought, by old associations, into many hymn-books." For my own part I fervently hope that it may always remain there. Praise to God as glorified in His works, is the substance and essence of every part of that hymn, as it is of the beautiful verses of the 19th Psalm on which it is founded. If it be not poetry, I do not know what is; and to prove that it is song (and soul stirring song too) it is only necessary to hear it (as I often have) heartily sung to an appropriate tune.

Another arbitrary rule (also advocated by considerable authority) condemns the use, in hymns, of the singular pronouns "*I*" and "*my*," instead of the plural "*we*" and "*our*," as "inconsistent with the united song of a congregation looking "God-ward," and opposed to the spirit of the early Church. Such a point ought to be determined by reason, not authority: and I cannot find for it any good reason. Private meditations, which express the circumstances, experiences, or emotions of particular persons, in a way distinctively applicable to those individuals, are (of course) not appropriate for public use. But, if an act of praise or worship, suitable for the participation of Christians in general, takes form naturally as the song of an individual soul "looking God-ward," its simultaneous adoption and application to himself by every member of a congregation makes it as much "the united song of the congregation" as if it were conceived in the plural. A congregation is the aggregate of a number of individuals: it cannot "look God-ward," except through those individuals. The essence of public Christian worship consists in the combination of the separate devotion of each particular person present, with the sense of Christian brotherhood, binding them all together. The *Quarterly Reviewer*, for reasons not satisfactory to my mind, thinks the incorporation of the Psalms of David, and other Scripture-songs, (which generally run in the first person singular,) into both Jewish and Christian worship, irrelevant to this question. But the first person singular is also used in

the Apostolic and Nicene Creeds; which, in the public services of the Church, are hymns of the most solemn kind, and embody the common profession of faith of the whole congregation; and the *Te Deum*, although expressed (down to the last verse) in the plural, ends with a petition in the singular number. This rule (like the former) tends to proscribe most supplicatory hymns. Such hymns as "*Rock of Ages, cleft for me;*" "*When I survey the wondrous Cross;*" "*Jesu, Lover of my soul;*" "*My God, my Father, while I stray;*" "*Nearer, my God, to Thee;*" "*Abide with me, fast falls the eventide;*" Ken's morning and evening hymns; and Keble's "*Sun of my soul, Thou Saviour dear,*" are proved, by the common assent of most of our churches, to be fit for united song by the congregation; yet the singular form is as proper and necessary in them as the plural can possibly be in others. Even with respect to antiquity, a canon which would condemn the "*Dies Irae*" does not seem to me to be entitled to very profound veneration.

My next conclusion is, that good native English hymns are, generally speaking, to be preferred to translations properly so-called. It is the peculiar defect of metrical translation that it cannot give the natural manner, or the real mind, either of the author or of the translator. It is a curious exercise of art, not a spontaneous production. It moves in fetters: it is compelled to find substitutes (for want of precise equivalents in different languages) for the finer touches, which give colour and character to the original. Under the exigences of verse and rhyme, it is alternately diluted with expletives, and starved by arbitrary compression. It aims at being a copy, under conditions which make complete success impossible.

These observations apply, with especial force, to metrical versions of the Psalms; which are, perhaps, of all compositions, the most unfit for such treatment. No one can read the prose translations of the Psalms in our Bibles and Prayer Books, without feeling their extreme power and beauty; no one can pass from them to the "Old" or "New" Version, or to any other of the numerous similar attempts, without perceiving that (with very rare exceptions) the power and beauty are gone; that the water-springs have dried up, and the fruitful land has become barren. Not only the authors of the "Old" and "New" and Scotch Versions, but Sir Philip Sidney and his sister the Countess of Pembroke, Milton in his boyhood, Wither, Sandys, Sir John Denham, John Keble, and many more, have tried what could be done, upon the principle of a strict and full adherence to the Hebrew sense. It is not too much to say, that all of them have failed. From the collective results of their labours it would be difficult to

extract more than about fifteen or twenty Psalms, or portions of Psalms, really good and suitable for singing in our public services; and few of these are of any high order of merit. On the other hand, those writers who, without professing to translate, founded hymns of their own upon passages or thoughts which they felt to be suitable for the purpose, either in the Psalms or in other parts of Scripture, (as Addison, Watts, Doddridge, Lyte, and James Montgomery,) have contributed to English hymnody many of its richest treasures. To reckon works of this class among "psalms," as distinguished from "hymns," (as has been done in many books,) is a manifest error; but, when they are subtracted, little remains for the sake of which it can be worth while to continue that distinction.

My third deduction from the same principles is, that hymns (or those parts of them which are adopted into our Hymnals) ought to be taken as they are written, with the strictest possible adherence to the words of their authors. It signifies little if we meet, here and there, with a defective rhyme, or a phrase open to criticism: but it is vitally important that there should be no interference with the life, consistency, and reality of the composition, as the true expression of what the writer actually felt when "the fire" was "kindled" within him. It is not the injustice done to the writer upon which I would mainly dwell; although, on that point, the complaint of James Montgomery ought to be heard. "If good people," he says, "cannot conscientiously adopt the writer's diction and doctrine, it is a little questionable in them to impose upon him theirs, which he may as honestly hesitate to receive. Yet this is the cross by which every author of a hymn, who hopes to be useful to his generation, may expect to be tested, at the pleasure of any Christian brother, however incompetent or little qualified to amend what he may deem amiss, in one of the most delicate and difficult exercises of a tender heart and an enlightened understanding." My complaint, in the general interest of British hymnody, is, that the tendency, and the practical effect, of this system of tampering with the text, is not really to amend, but is to patch, disfigure, spoil, and emasculate; and, even when nothing worse is done, to substitute neutral tints for natural colouring, and a dead for a living sense. A real poet, if he were to suffer himself to change a word or a line in the works of other men whenever he thought they were capable of improvement, would be much more likely to deface what he meddled with, than to produce anything worthy of himself. Much more those who have not the gift of poetry. The old story of the painter who, believing his work to be perfect, invited every bystander to paint over what he did not like,

is realized in these cases; there is no part of the composition which one man or another does not find fault with and change; the only difference is, that it is done without invitation. There are hardly any conditions of mind more opposed to each other, than the spirit of minute criticism and that of poetical enthusiasm; and when a work, composed under the poetical impulse, is altered by a stranger in the critical mood, it cannot be wondered at if the result described by Ovid follows:—

“*Frigida pugnabant calidis, humentia siccis,
Mollia cum duris, sine pondere habentia pondus.*”

There is a medley of hot and cold, moist and dry, soft and hard, weighty matter and matter without weight.

What has been said of alteration leads naturally to abbreviation; which, indeed, is in many cases advantageous, and in not a few unavoidable. But, if it is worth while to sing hymns at all, it is worth while to allow as much time for singing as will make it complete, hearty, and intelligent; and an abridgement or selection of parts, when proper, ought to be so made as to omit nothing which is requisite to unity, symmetry, and completeness, both of structure and of sense. The part taken should be a perfect hymn in itself; the parts omitted ought to be separable, so as to leave behind, when they are removed, no chasm, no sign of mutilation, no abrupt unsatisfactory end. Yet there are some hymn-books in which these principles are entirely lost sight of: books which seem to have been manufactured with the scissors, without much aid from the mind; as if it were as easy a thing to measure and cut off two or three inches from a hymn as from a yard of calico or broad-cloth. It is surely better to abstain altogether from compositions, which may be thought to exceed the desirable length, than to use them in this way.

If doctrinal or theological reasons are pleaded for the system of alteration and curtailment against which I contend, my answer is—By all means let any hymn be rejected which is really open to a well founded doctrinal objection; but do not make a compromise by patching in such cases; do not endeavor to exorcise the heresy by spoiling the hymn; and, in the first instance, do not examine into its orthodoxy in a narrow suspicious temper, so as to conjure up doctrinal errors where there really are none. The office of a hymn is not to teach controversial theology, but to give the voice of song to practical religion. No doubt, to do this, it must embody sound doctrine; but it ought to do so, not after the manner of the schools, but with the breadth, freedom, and simplicity of the Fountain-

head. Whatever does this ought to be frankly and cordially accepted, without regard to any peculiarities of the sect or party to which the author may have belonged. Sound and good words need not be taken in a crooked sense, because the writer may have professed or may have controversially denied this or that dogma. Scripture is large and comprehensive, presenting both the poles and the whole circumference of truth; and it is following in the track of error to see truth on one side only, and to disparage one aspect of it because those who rejoice in that may be insensible to another.

If the objection be, not that the theology of a hymn is unsound, but that its tone or language is irreverent or too familiar, I admit this also (supposing the criticism to be well founded, as it sometimes is) to be a good reason, not for the alteration, but for the rejection of the hymn. But here, too, there is great need of sound discrimination. Coldness is not reverence; nor is all warmth of expression undue familiarity. If that love which is the highest attainment, towards which the mind of every Christian ought to be directed, is a real lively affection of the heart, and not an abstract principle, then the emotions and the language proper to that affection cannot be banished from our hymns, merely because the English tongue uses one term to express the two ideas, which the Greeks distinguished by their words "*ἀγάπη*" and "*ἔρως*," or because other words may have a similar double use. Men certainly not irreverent, (as George Herbert and Bishop Ken,) habitually used such language, with a warmth and freedom far exceeding what would be suitable for general adoption; and I remember a criticism even of the *Christian Year*, in which exception was taken, on this ground, to some passages in that work of one of the most reverent among men. Charles Wesley's hymn, "*Jesu, Lover of my soul*," has been blamed on this account: if justly, I do not see why like blame should not attach to the Latin hymn, "*Jesu dulcedo cordium*," and to several others. Of which I would say, that, where (as in these cases) the ideas and imagery are all suggested by those Scriptures which are continually read in our churches, while the context, and the whole tone and spirit of the composition, utterly repel every low and irreverent thought, it does seem to me to be a very unhealthy criticism, which would call up earthly associations, in order to found upon them censure, not otherwise deserved.

What has been said requires two, and (so far as I am aware) only two qualifications. First, there may be cases in which part of a composition, well suited for use as a hymn, requires some change in the commence-

ment, or in words of connection or reference, to sever it from its context; or in which some antiquated form of expression, or some word, no longer popularly understood in the sense intended by the author, might (if allowed to remain) have a disturbing effect, or might suggest incongruous associations. I do not say that alteration in such cases may not be justified: but, if so, it should be limited by the necessity which justifies it, and should be tolerated only, as the less of two evils; like the restoration of a broken statue, or a damaged picture. Madan was not blameable for altering the word "welkin" in the first line of Charles Wesley's Christmas Hymn—

Hark! how all the welkin rings
Glory to the King of Kings!

But he went beyond the necessity of the case, in the well-known couplet which he substituted—

Hark! the herald angels sing,
Glory to the new-born King!

And, in so doing, he departed from the substance of the angelic song, to which Wesley had adhered. Still less was he warranted in proceeding to change the fine lines at the end of the stanza—

Universal Nature say,
Christ the Lord is born to-day!

into the very inferior couplet—

With th' angelic host proclaim,
Christ is born in Bethlehem!

Secondly, there is a difference between patchwork alterations, and a hymn by one writer, founded upon the earlier work of another, from which he has drawn his materials, but has recast them, as by a new and original effort. In these cases success is possible, though not easy, if the later writer has himself attained to a real enthusiasm, so as to make the work his own, and lose the copyist in the poet. Of such success our hymnody supplies several examples: perhaps the best is Cameron's beautiful hymn, in the Scotch paraphrases, "*How bright these glorious spirits shine!*" which is derived from one by Watts.

Some idea of the multitude of hymns extant in our language may perhaps be formed, when it is stated, that the compositions published under that designation (or as Psalms not translated) by eight authors only, (Watts, Simon Browne, Doddridge, Charles Wesley, Newton, Beddome,

Kelly, and James Montgomery,) number about 6,500: and that in 1861 Mr. Sedgwick (to whom all English hymnologists are under great obligations) published a catalogue of 618 authors of original English hymns, (72 of them also translators,) besides 53 who were translators only.

From the Paper of Earl Nelson.

Let me bring before you the essential marks of a hymn worthy of a place in such an authorised hymnal.

1. It must be full of Scripture.
2. Full of individual life and reality.
3. It must have the acceptance of the use of the Church.
4. It must be as pure in its English, in its rhyme and rhythm, as the Prayer Book itself.

In considering these tests, it will be well to bear in mind what a hymn really is.

Every hymn, to be worthy of the name, must be in a certain sense inspired; that is to say, it must proceed from an earnest communing with God; either from devout contemplation of Him, and meditation upon His written Word; or it must come from a life of earnest self-denying labours for his sake; or from a time of hearty prayer and earnest wrestling with sin; or from a time of deep thankfulness for mercies received; or out of a time of severe bodily or mental trial—each and all drawing a man into deeper communion with his God. It is for want of this that so many hymns fail to come up, even in the common judgment of men, to be worthy of the name; for want of this so many who have written good hymns have also written so many bad and inferior ones; for want of this it is that hymns written to supply a Sunday or special occasion, in some fresh hymn-book of the day, are generally such complete failures.

It is remarked of Theophanes, among the Greek hymn-writers, that “in his writings we first see the bane and ruin of later Greek writers—the composition of hymns not from the spontaneous effusion of the heart, but because they are wanted to fill up a gap in the Office-book.” And again of another: “Very pretty verses, but not of the stuff of which the ordinary hymns of the Church are made. They may commend themselves to men of taste, but to be the heart-utterance of nature, to go with the multitude and give them voice in the house of God, never!”

A hymn coming from a deep communing with God, and from the special experience of the human heart, at once fulfils, and can only thus fulfil, the four tests I have ventured to lay down.

It may be objected that bad rhymes and inferior diction may be found in inspired hymns. To this I would answer Yes, and No. The bad rhymes to our ears can be quoted without number in hymns avowedly coming up to my other tests; but they were not bad rhymes to the writer, and only show the old pronunciation, and what is now considered bad taste was not so considered when the hymn was written. The very earnestness of a real heart-utterance from direct communion with God would bring with it reverence enough to avoid carelessness in the composition or in the rhyme. For these reasons, with great care, and in very special cases, even as J. Wesley himself carefully altered some of George Herbert's hymns to give them a more uniform metre, some alterations might be allowed. In C. Wesley's original, "Lo, He comes, with clouds descending," the refrain of the last verse, "Jah, Jehovah! everlasting God, come down," would now seem almost profane, and could well and wisely be changed after the refrain of the first verse. So in the well-known Christmas Hymn, "Join and thine," once good rhymes, are bad now, and might perhaps be altered. But let me not be misunderstood. I have been entirely converted from my first errors, and now hold that all abbreviations and alterations are, as a general rule, to be carefully avoided.

Now for a word on translations.

Of course a great number of the ancient Greek and Latin hymns would come before us complying with all the tests—full of Scripture, full of individuality, full of the consent of the Church. The diction and rhyme is a matter for the translators; and though we have such good translators that there is no fear of a failure, as in Cranmer's day, I do think we are bound to make the best translation better still, by more truly, where necessary, bringing out the meaning of the original, and by bringing it out in the best possible English. Not literally rendering each Latin word, but trying to master the thoughts of the author, and rendering them as he would have done had he written them in our own English tongue. None felt the necessity of this more than John Mason Neale, who always begged us fearlessly to alter what he had translated. It is wonderful how many ancient hymns have been made, in the translation, to bear a doctrinal sense according to the wish of the translator, not to be found, or certainly not necessarily requiring such a rendering, in carrying out the original meaning.

But to proceed. I have no hesitation in saying that a good hymn-book, worthy of the Book of Common Prayer, could at the present time be compiled from the Greek and Latin hymns, which have long won the consensus of the whole Church; and, from the position they have already won in our own congregations, that many German hymns may be added; with

well-known hymns of our Nonconformist divines—Doddridge, Baxter, and others; while hymns of Toplady, Wesley, Heber, Milman, and Keble might truly find a place there, with others more modern still, though these last have hardly yet received a sufficient test of congregational approval. Hymns such as these should be at once enrolled in our authorised service books, not to be enforced with a rigid uniformity, to the exclusion of all others, but as a proof of the catholic and gospel teaching of our branch of Christ's Church, and as a testimony on her part to the importance of hymns as an essential part of the praises to Almighty God in the service books of the Church.

Besides the hymns proper, proceeding from special incidents in the life of the Church, or of her individual members, and which may be divided into direct aspirations of praise or the outpourings of the truly penitent heart, there are—

1. Ascriptions of praise, after the model of the Revelation hymns, pouring forth a profession of faith, of which the noble *Te Deum* is the type.

2. Paraphrases from Holy Scripture, including, of course, the Metrical Psalms; and when these have been translated, with the full knowledge of the spirit and meaning of the sacred words, and have won the consent of the Church, they may be profitably accepted. Wesley's "Soldiers of Christ, arise," and "The Old Hundred," are types of these.

3. Litany hymns are also much asked for, as suitable for mission services, with sermons. A careful selection of these might be made from the *Paris Breviaries*.

4. Then come the narrative hymns, which might at first sight be cast aside as little better than doggerel if we did not remember the work they have done, and may be still capable of doing. They served in old times as the only way of making the people familiar with the Christian narrative; and, as good Bishop Hamilton used to say, they would be found equally useful now among the uninstructed masses of our people in the larger towns and parishes.* It would not be unwise to have one of the best of them for each season of the Christian year.

5. Then come carols and that sort of hymns which at times have become favourites, but which, to my mind, should never get beyond an appendix, however popular they may be for a time:—"While shepherds watched;" "Christians, awake! salute the happy morn;" "Hark, hark, my soul, angelic songs are swelling;" and "O Paradise! O Paradise!"

In forming an authorised hymn-book there is, of course, much discretion required, lest, by being too exclusive, the broader teaching of the

Prayer Book be narrowed, and lest, by too careless an admission of hymns, the high character of our Book of Common Prayer for purity of language and composition may be marred.

The work, if undertaken at all, must be with a determination to take the best hymns from all sources. There must be no attempt to make a book with hymns for every Sunday. Having enrolled the best extant hymns in her service book, the Church may be content to wait till the workings of God's Holy Spirit within her have given cause for new songs to be poured forth, and to be accepted by her congregations.

It must, however, be evident to all, that it would be impossible to have an authorised book without allowing appendices to be freely added, so that the different hymn-books must be permitted for many years to come. This, I know, will be a disappointment to many who long for more perfect uniformity; but it obviates the great difficulty which vested rights and interests in existing hymn-books would otherwise throw in our way, and is an absolute necessity for the three reasons with which I venture to conclude my paper.

1st. Without allowing appendices, many hymns, favourites for a time, but which would not bear the tests I have enumerated, and others which, from old associations, the congregations would ask for, and which should never be finally admitted, would be inexorably forced upon us.

2dly. It is impossible, at a period of great life in the Church, that we could submit to be bound down by a stricter uniformity. As a reviewer before quoted aptly puts it:—"The mind, even as toned and trained by grace, while gladly welcoming in the main the Church's prescription and yoke, fails not to appreciate a certain measure of liberty; and experience shows that it is a matter of prudence on the part of those, on whom the settling of ritual forms devolves at any time, to provide at least some safety-valve for the expression of the religious mind of the day."

And, 3rdly, If, as I hold, the essence of a hymn is to be inspired by the earnest communing of the writer with his God—if it is true that hymns have a life of their own, and express the views and character of the writer and of the age in which he lives—and if the one essential test of a hymn's admission into our Service Books is the consent of the Church to the use of it,—then it becomes absolutely a necessity that appendices be allowed, to receive fresh hymns from time to time; for there must be many a new song unto the Lord, and new occasions for them must be ever arising, as the Church militant advances through trouble or through joy towards the final ingathering at the great marriage supper of the Lamb.

LIST OF HYMNALS COLLATED IN THE ANNOTATIONS.

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- | | Reference Word or
Letter. |
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| I. " <i>Selections from the Psalms of David in metre; with Hymns suited to the Feasts and Fasts of the Church, and other occasions of Public Worship</i> " (1832). This Hymnal, appended to the Prayer Book of the American Church, contains 124 psalms and 212 hymns..... | Pr. Bk. |
| II. " <i>Psalms and Hymns;</i> " edited by the Rev. W. J. Hall (1836); frequently called " <i>The Mitre Hymn Book.</i> " It contains 181 psalms and 220 hymns | Hall. |
| III. " <i>Psalms and Hymns;</i> " edited by the Rev. Charles Kemble, M. A. (1853). It contains 244 psalms and 624 hymns | Kemble. |
| IV. " <i>The Church Psalter and Hymn Book;</i> " edited by the Rev. William Mercer, M. A. (<i>Oxford Edition, revised</i> 1865). It contains 511 hymns. | Mercer. |
| V. " <i>Psalms and Hymns;</i> " published under the direction of the Society for Promoting Christian Knowledge (<i>Enlarged Edition</i> , 1868). It contains 107 psalms and 490 hymns..... | S. P. C. K. |
| VI. " <i>Psalms and Hymns for the Church, School and Home;</i> " edited by the Rev. D. T. Barry, B. A. (<i>Seventh Edition</i> , 1867). It contains 113 psalms and 355 hymns | Barry. |
| VII. " <i>Church Hymnal</i> " (1871). In general use in the Church of Ireland. It contains 280 hymns.. | Irish. |
| VIII. " <i>The Sarum Hymnal;</i> " edited by Earl Nelson and others (1868). It contains 320 hymns... | Sarum. |
| IX. " <i>The Anglican Hymn Book;</i> " edited by the Rev. Corbett Singleton, M. A. (<i>Enlarged Edition</i> , 1871). It contains 404 hymns..... | Singleton. |

Reference Word or
Letter.

- X. "*Hymns Ancient and Modern*;" edited by the
Rev. Sir H. W. Baker and others (1861,
Appendix, 1868). It contains 386 hymns.... A. and M.
- XI. "*The People's Hymnal*" (reissued 1868); published
by J. Masters. It contains 600 hymns..... People's.
- XII. "*Psalms and Hymns for Public Worship*" (1870);
edited by the Rev. H. V. Elliott, M. A. It
contains 104 psalms and 409 hymns..... Elliott.
- XIII. "*The Year of Praise*" (1867); edited by the Very
Rev. Henry Alford, D. D. It contains 326
hymns..... Alford.
- XIV. "*The Church Hymnal*" (1867); published by Bell
and Daldy. It contains 51 psalms and 238
hymns..... Church.
- XV. "*Psalms and Hymns for Public Worship—for
Parish Churches in Islington*" (1862). It con-
tains 143 psalms and 248 hymns Islington.
- XVI. "*Psalms and Hymns for Public Worship*:" se-
lected for some of the churches in Marylebone,
chiefly under the auspices of the Rev. J. H.
Gurney. It contains 300 hymns Marylebone.
- XVII. "*The Church and Home Metrical Psalter and
Hymnal*;" edited by the Rev. William Win-
dle, M. A. It contains 150 psalms and 445
hymns..... Windle.
- XVIII. "*The Canterbury Hymnal*;" edited by the Rev.
R. H. Bayne, M. A. It contains 285 hymns. Canterbury.
- XIX. "*The Congregational Hymn and Tune Book*;"
edited by the Rev. R. R. Chope, M. A. (*En-
larged Edition*, 1862). It contains 300 hymns. Chope.
- XX. "*Psalms and Hymns*;" edited by the Rt. Rev.
Thomas B. Morrell, D. D., and the Rev.
William Walsham How, M. A. (*Enlarged
Edition*). It contains 26 psalms and 210
hymns Morrell and How.
- XXI. "*The Hymnal Noted*," with the *Appendix*. It
contains 357 hymns.....Hymnal Noted.

Reference Word or
Letter.

- XXII. "*The Hymnal Companion to the Book of Common Prayer*;" edited by the Rev. E. H. Bickersteth, M. A. (1870). It contains 400 hymns. . . Bickersteth.
- XXIII. "*The Hymnary; a Book of Church Song*," edited by the Rev. William Cooke, M. A., and the Rev. Benjamin Webb, M. A. (1871). It contains 630 hymns. Hymnary.
- XXIV.* "*The Book of Praise*;" edited by Sir Roundell Palmer. It contains 447 hymns. Palmer.
- XXV.* "*Lyra Britannica*;" edited by the Rev. Charles Rogers, LL. D. It contains 660 hymns . . . Rogers.

* Nos. XXIV and XXV can hardly be regarded as Hymnals for Church use, but are invaluable for reference concerning the text.

In addition to the foregoing, all of which are Church works, several collections, which may be regarded as representative Hymnals of the respective religious bodies using them, have been consulted. It may thus be seen which of the hymns in this collection are adopted by other Communi-
cations.

- I. "*Songs of the Sanctuary*" (New York, 1870).
This collection contains 1342 hymns, and is largely used in the Presbyterian Communion. . . Presb.
- II. "*The Sabbath Hymn and Tune Book*" (1859). It is used by the Congregationalists and contains 1190 hymns Cong.
- III. "*Hymns for the use of the Methodist Episcopal Church*" (1849). This is the only authorized collection among the Methodists, and contains 1148 hymns Meth.
- IV. "*The Baptist Hymn and Tune Book*;" being the "*Plymouth Collection*" enlarged, and adapted to the use of Baptist Churches. It contains 1518 hymns Bapt.
- V. "*Hymns of the Church*." The Hymnal in use in the Dutch Reformed Communion. It contains 1007 hymns Ref. Ch.

Besides the Hymnals collated, many books and reviews bearing upon the subject of Hymnody, have been consulted. The most important of these are the following:—

"*Singers and Songs of the Church*;" by Josiah Miller, M. A. (London, 1869).

"*Hymns Ancient and Modern, with Annotations, Originals and References*;" by the Rev. Louis Coutier Biggs, M. A. (1867).

"*Christ in Song*;" by the Rev. Philip Schaff, D. D. (1870).

"*Songs of the Spirit*;" by the Rt. Rev. W. H. Odenheimer, D. D., and the Rev. F. M. Bird, M. A. (1871).

"*The Christian Singers of Germany*;" by Miss Catherine Winkworth (1869).

"*Hymn Writers and their Hymns*;" by the Rev. S. W. Christophers (1866).

"*English Hymnology*" ("*Monthly Packet*," 1867); by the Rev. Louis Coutier Biggs, M. A.

"*English Hymns and Hymn Writers of the 17th and 18th Centuries*" ("*Churchman's Shilling Magazine*," 1871); by Charles Mackeson.

"*Notes on Hymnody*" ("*Protestant Churchman*," 1867); by the Rev. F. M. Bird, M. A.

Alliborne's "*Dictionary of Authors*" (1870).

N. B.—The date following the name signifies the time (if known) when the hymn was written, or first published: except that in some instances where such date is not known, the date of the author's death is given.

It is to be noticed that very few of the Metrical Psalms are to be found in any of the collections except those which have the Psalms as a distinct feature.

"*The text is unaltered*," signifies that so far as the editor knows, the text of the verses retained is without alteration. To quote from the "*Hymnal Companion to the Book of Common Prayer*": "The above qualifying words, 'so far as the editor knows,' are of necessity added, as he has not been able in every case to consult the original. Nor, if he had been able, would the conclusion have been in all cases self evident. For authors have not seldom altered (and not always improved) their own hymns during their lifetime. Two or more versions are thus 'original.' But when the editor has not had access to the author's own accredited copy, and a hymn is found in Sir R. Palmer's Book of Praise, or in Rogers' *Lyra Britannica*, one or other of these texts is assumed to be right." The editor of these annotations may add that he has had the benefit of notes by the Rev. F. M. Bird, in whose acquaintance with original versions of hymns he has great confidence.

"*This hymn is adopted by*," signifies that the Hymnals immediately thereafter named, adopt either the hymn as in this collection, or its substance, in some cases with more, in others with fewer, verses; and in the case of translations, quite a variation in text is allowed.

Titles are prefixed to the names of authors only in the "Index of Authors."

The editor cannot flatter himself that these annotations are wholly free from errors; and he will esteem it a great favour if any one, who, from more accurate knowledge, shall discover errors, will inform him of them, that they may be corrected in a subsequent edition.

ANNOTATIONS.

1. "Lo, He comes, with clouds descending."

This hymn was written by Charles Wesley, and John Cennick: verses 1, 2 and 5, by Wesley (1758), from his "*Hymns of Intercession for All Mankind*"; verses 3 and 4 by Cennick (1752). It was probably altered by Martin Madan, in his compilation of a Judgment Hymn in 1760, (vide *Roger's Ly. Brit.*, p. 675.) The text, as given by Bickersteth, has a few but unimportant deviations from the original as given by Rogers, and is the form in which it usually appears. The hymn is sometimes erroneously attributed to Olivers, who wrote the tune "Helmsley," to which it is often sung.

Charles Wesley, the son of Samuel Wesley, was born at Epworth, Dec. 18, 1708. He was educated at Westminster School and afterwards at Christ Church, Oxford, where he graduated M. A. In 1735, he took Orders and immediately proceeded with his brother John to Georgia, both being employed as missionaries of the S. P. G. He returned to England in 1736. For many years he engaged with his brother in preaching the Gospel. He died March 29, 1788.

To Charles Wesley has been justly assigned the appellation of the "Bard of Methodism." His prominence in hymn writing may be judged from the fact that in the "Wesleyan Hymn Book," 623 of the 770 hymns were written by him; and he published more than thirty poetical works, written either by himself alone, or in conjunction with his brother. The number of his separate hymns is at least five thousand.

John Cennick was born at Reading, Berkshire, in the year 1717. He became acquainted with Wesley and Whitefield, and preached in the Methodist connection. On the separation of Wesley and Whitefield he joined the latter. In 1745, he attached himself to the Moravians, and made a tour in Germany to fully acquaint himself with the Moravian doctrines. He afterwards ministered in Dublin, and in the north of Ireland. He died in London, in 1755, and was buried in the Moravian Cemetery, Chelsea. He was the author of many hymns, some of which are to be found in every collection.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Meth.; Bapt.; Ref. Ch.

2. "*The Lord will come; the earth shall quake.*"

Reginald Heber (1811). It is one of four hymns sent by him to the "*Christian Observer*," accompanied by a letter, having the signature "D. R.," complaining of the defects in existing Church hymns, such as the too familiar epithets applied to the Divine Being, and similar blemishes, and asking suggestions for improvement. The text is without alteration.

Reginald Heber was the son of a father of the same name, and was born April 21, 1783, at Malpas, Cheshire, of which parish his father was then Rector. He commenced his collegiate career at Brasenose College, Oxford, in 1800. In 1802, he gained the Chancellor's prize for Latin hexameters, and the following year the gold medal for his poem on "Palestine." He graduated M. A., 1808. He soon after entered upon the living of Hodnet. He was Bampton Lecturer in 1815; in 1822, he wrote a life of Jeremy Taylor. He accepted the Bishopric of Calcutta,—to which he had been urged for some time,—in 1823. His diocese included more than the whole of India. He died at Trichinopoly, while on a visitation, April 3, 1826.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Singleton; People's; Elliott; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

3. "*That day of wrath, that dreadful day.*"

Walter Scott (1805); in his "*Lay of the Last Minstrel*," Canto VI: v. xxxi., and is founded on the "*Dies irae, Dies illa*," of Thomas of Celano (13th cent.). The text is unaltered except in verse 3, line 3, which is in the original,—

"Be Thou *the trembling sinner's stay.*"

Walter Scott was born in Edinburgh, August 15, 1771. In 1786, he commenced his apprenticeship as writer to the Signet. In 1796, he first appeared before the public in a translation of Bürger's "*William and Helen*." Many poetical works followed, until in 1814, he began the series of "*Waverly Novels*." He died at Abbotsford, September 21, 1832. It is related that on his death-bed he distinctly repeated portions of the Latin original, upon which the above hymn is based.

This hymn is adopted by Hall; Kemble; S. P. C. K.; Irish; Sarum; A. and M.; Elliott; Alford; Marylebone; Windle; Bickersteth; Hymnary; Palmer. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

4. "*Hosanna to the living Lord!*"

Reginald Heber (1811); appearing first in the "*Christian Observer*." The text is without alteration.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Marylebone; Windle; Chope; Morrell and How; Bickersteth; Hymnary; Palmer. Also by Bapt.; Ref. Ch.

5. "*Rejoice, rejoice, believers.*"

Laurentius Laurenti (1700); translated by Jane Borthwick (1853), in "*Hymns from the Land of Luther*." The original has ten verses, six of which are in the translation. The fourth and fifth of the translated verses are here omitted.

The following readings from the translation show the alterations in the text:—

Verse 1, line 1, "Rejoice, *all ye* believers."

Verse 2, line 3, "And wait for your salvation,
" 4, "The end of *earthly* toil."

Verse 3, line 1, "Ye wise and holy virgins."
" 3, "Till in *songs of jubilee*."

Verse 4, line 8, "*That brings us unto Thee.*"

Laurentius Laurenti was born in Germany in 1660, and died in 1722. He was director of the choir in the cathedral at Bremen. He wrote more than a hundred hymns characterized by spiritual unction and simplicity. The hymn here used is termed by Dr. Schaff, his best.

Miss Jane Borthwick, the translator of this hymn and many others, is of Scottish family. Her sister (Mrs. Eric Findlater) and herself edited "*Hymns from the Land of Luther*" (1854). She also wrote "*Thoughts for Thoughtful Hours*" (1859), and has contributed numerous poetical pieces to the "*Family Treasury*," under the signature "H. L. L."

This hymn is adopted by S. P. C. K.; Barry; Alford; Canterbury. Also by Presb.; Ref. Ch.

6. "*The Lord unto my Lord thus spake.*"

Nahum Tate, and Nicholas Brady (1696); Psalm cx., in "*A New Version of the Psalms of David*." The text was subsequently revised by the authors, and perhaps afterwards by others. The text of this hymn is unaltered, except that the last three lines are not found in the original.

Nahum Tate was born in Dublin in 1652, and was educated there at Trinity College. His father, Faithful Teate, D. D., was a voluminous

writer of sacred poetry in the Elizabethan era. After completing his education, Nahum Tate (his name having taken an English form), went to live in London. He was the author of several pieces for the stage, and of many poems. He was poet-laureate from 1690 to his death in 1715. His chief work was the "*Metrical Version of Psalms*," which he executed in conjunction with Nicholas Brady.

Nicholas Brady, the son of an officer in the Royalist army, was born in Brandon, Ireland, 1659. He studied at Westminster School, and at Christ Church College, Oxford, and graduated at Trinity College, Dublin. He held several positions in the ministry, but later in life retired to Richmond Surrey, where he established a school. Here he translated some of the Psalms. Several volumes of his sermons and smaller works were published, but his chief work, like that of his co-labourer Tate, was the "*Metrical Version of Psalms*."

This version was authorized by King William in 1696, and has, since that time, taken the place of the earlier translation by Sternhold and Hopkins, which was published in 1562. The whole of the Psalms, with tunes, appeared in 1698, and a Supplement of Church Hymns in 1703. Of this version, which has little poetic merit, Montgomery says "It is nearly as inanimate as the former, though a little more refined." None of the "*Metrical Psalms*" are to be compared with the Psalms of the Prayer Book Psalter, and very few of them are worthy a place in a collection of hymns.

Says the Rev. E. H. Bickersteth ("*Nottingham Church Congress Report*," 1871, p. 369), "I believe that the reasons urged by Sir Roundell Palmer against a systematic version of the Psalms are unanswerable. Wherever there is sufficient musical power in a congregation to chant them distinctly and efficiently, in my judgment, they ought to be chanted. Their name from ψάλλω, 'to sing to a harp,' indicates this. The Jewish Church sang them. Our Lord and His Apostles sang them. The Christian Church for 1800 years has sung as well as said them."

This is adopted by Fr. Bk.; Hall.

7. "*Thy kingdom come, O God.*" •

L. Hensley; from the "*Appendix to Hymns Ancient and Modern*," (1868). The only alterations in the text are in verse 1, line 2, where the original has "*rule*," instead of "*reign*," and in verse 2, line 1, "*reign*," instead of "*rule*."

This hymn is adopted by A. and M.

8. "*Once more, O Lord, Thy sign shall be.*"

George Washington Doane (1859). This hymn is a portion of some verses on "*The Two Advents*." Lines altered in the text are as follows in the original:—

Verse 1, line 1, "*Yet once again, Thy sign shall be.*"

Verse 2, line 2, "*O who shall understand.*"

Verse 3, line 8, "*Thy temple in the skies.*"

For these particulars concerning this hymn the editor is indebted to the lamented author's son, the Rt. Rev. William Crosswell Doane, D. D., the present Bishop of Albany.

George W. Doane was born at Trenton, N. J., May 27, 1799. He graduated at Union College; was ordained in 1821; was Minister in Trinity Church, New York, 1821; Professor in Trinity College, 1824; Rector of Trinity Church, Boston, 1828; Bishop of New Jersey, 1832; died in Burlington, N. J., April 27, 1859. He published one volume of poetry ("*Songs by the Way*," 1824), and several volumes of sermons, and works of a similar nature.

This hymn is not to be found in any of the collections examined.

9. "*Come, quickly come, dread Fudge of all.*"

Laurence Tuttiett; in "*Appendix to Hymns Ancient and Modern*" (1868). The following readings from the version in that book, will show the few changes made in the text:—

Verse 3, line 2, "*For death is mighty all around.*"

Verse 4, line 3, "*And weakly souls begin to fall.*"

And the words "*O quickly come,*" wherever they occur, are changed to "*Come, quickly come.*"

Laurence Tuttiett was born at Colyton, Devon, in 1825; was educated at Christ Hospital, and at King's College, London; ordained Deacon, 1848, Priest, 1849; entered upon the living of Lea Marston, Coleshill, 1854, and recently was appointed Curate of S. Paul's, Knightsbridge, London. He is the author of several volumes and tracts.

This hymn is adopted by A. and M.

10. "*O Jesu, Thou art standing.*"

William Walsham How; in "*Supplement to Psalms and Hymns compiled by the Revs. T. B. Morrell and W. W. How*" (1854). The lines altered in the text are as follows in the original:—

Verse 1, line 4, "*Shame on us, Christian brothers,*
" 5, His name and sign *who* bear."

William Walsham How was born at Shrewsbury, in 1823. His education was pursued at Shrewsbury School, and afterwards at Wadham College, Oxford. He was appointed Curate of Kidderminster, 1845, and Rector of Whittington, 1851. He is the author of several works.

This hymn is adopted by A. and M.; Hymnary.

11. "The Lord hath spoke, the mighty God."

Tate and Brady (1696); Psalm 1.

Adopted by Pr. Bk.; Hall.

12. "On Jordan's bank the Baptist's cry."

(*Jordanis oras praevia.*)

Translated from the Paris Breviary, by John Chandler, in "*Hymns of the Primitive Church*" (1837). The text is from "*Hymns Ancient and Modern*," where it is much altered, and one verse omitted.

John Chandler studied at Corpus Christi College, Oxford, graduating B. A. in 1827, and M. A. in 1830. He was ordained Deacon, 1831; Priest, 1832. He is now Vicar of Witley, Surrey, and Rural Dean. He has published several prose and poetical works.

This hymn is adopted by Hall; Mercer; Irish; Sarum; A. and M.; People's; Church; Chope; Morrell and How; Hymnary.

13. "O come, O come, Emmanuel."

(*Veni, veni, Emmanuel.*)

Translated from a Latin hymn of the 12th century, by John Mason Neale, in the "*Hymnal Noted*" (1851). Largely rewritten in "*Hymns Ancient and Modern*," from which the text is taken. "This Advent hymn is little more than a versification of some of the Christian Antiphons commonly called the O's."

John Mason Neale, the son of the Rev. Cornelius Neale, was born in London, January 24, 1818. He graduated at Trinity College, Cambridge, B. A., 1840; M. A., 1845. Besides other rewards, he gained the Seatonian prize at Cambridge, for an English sacred poem, nine times between 1845 and 1861. He was ordained Deacon in 1841, and Priest in 1842; was Warden of Sackville College, East Grinstead, from 1846 to his death, August 6, 1866. At East Grinstead he founded the Nursing Sisterhood of S. Margaret's, and promoted the establishment of cottage hospitals. He was master of many languages, and his literary services received widespread recognition and honour.

"We count Dr. Neale to have been the most elegant translator of poetry from any foreign language into English, and one of the first of our hymnists, old and new." (F. M. Bird, in "*Protestant Churchman*," July 25, 1867.)

This hymn is adopted—with some variations in the text—by Singleton; A. and M.; People's; Chope; Hymnal Noted; Hymnary.

14. "O Wisdom! spreading mightily."

THE ADVENT ANTHEMS.

O Sapientia! O Adonai! O Radix Jesu! O Clavis David! O Oriens!
O Rex Gentium! O Emmanuel!

Translated by Earl Nelson and others, in the "*Sarum Hymnal*" (1868). The text is unaltered. These Antiphons, known as the "Greater Antiphons," are given in the "*Hymnal Noted*," in prose. They are commonly called the O's, and were anciently sung at Vespers in the English Church from December 16 until Christmas Eve. Their number varies from seven to twelve. In the Roman Breviary there are seven. The old English Breviaries added two, and some of the French Breviaries, four. The Roman Breviary is generally followed in recent collections.

Earl Nelson was born in 1823. He was educated at Eton, and Trinity College, Cambridge. He is a relative of England's greatest naval hero. An active layman, he has been of service to the Church in many of her religious and benevolent enterprises. In hymnology he has taken a prominent position; his own hymns are most creditable, and he has been foremost in compiling the "*Sarum Hymnal*," a work of the best character. This hymnal was compiled in 1857, with the assistance of John Keble, at the request of the Bishop of Salisbury. Its first title was "*The Salisbury Hymn Book*." Its popularity was very great. In 1868 it was revised and is now known as "*The Sarum Hymnal*." Earl Nelson has also published a few other works, mostly of a devotional character.

This hymn is adopted by Sarum; Church.

15. "Hark! the glad sound, the Saviour comes."

Philip Doddridge (1735). His hymns were published in 1755. This hymn was appended to a sermon preached Dec. 28, 1735. "A more sweet, vigorous, and perfect composition is not to be found, even in the whole body of ancient hymns." The only change from the original is in verse 2, line 2, where the word "his," is substituted for "its." One verse is omitted between the fifth and sixth.

Philip Doddridge was born in London, in 1702. He was educated at various schools, and afterwards became the Congregational pastor at Kibworth. In 1729, at the solicitation of friends he opened a training school in which to fit young men for the ministry. Dr. Doddridge was the author of many works, some of which have celebrity at the present day. Many of his hymns, of which there are in all 364, are ranked as among the best in our language. Montgomery says of them, "They shine in the beauty of holiness." He died in Lisbon, 1751.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

16. "*Hail! Thou long-expected Jesus.*"

Charles Wesley; in "*Hymns for the Nativity of our Lord*" (1745). It is there printed in two eight-line verses. The lines altered in the text, are, in the original, as follows:—

Verse 1, line 1, "*Come! Thou long-expected Jesus.*"

Verse 2, line 3, "*Dear desire of every nation,*
" 4, "*Joy of every longing heart.*"

Verse 3, line 2, "*Born a child, and yet a King.*"

This hymn is adopted by Pr. Bk.; Hall; Kemble; Barry; Irish; Singleton; People's; Elliott; Church; Islington; Windle; Bickersteth. Also by Presb.; Cong.; Bapt.; Ref. Ch.

17. "*Hark! the herald angels sing.*"

Charles Wesley (1739). It is entitled "*A Hymn for Christmas Day*," and originally appeared in "*Hymns and Sacred Poems*." The original consists of ten verses. The verses of the text are the first five, which are in general use, and of which the following are the original:—

Hark! *how all the welkin rings,*
"Glory to the *King of Kings*;
Peace on earth, and mercy mild,
God and sinners reconciled!"

Joyful all ye nations rise,
Join the triumph of the skies;
Universal nature, say,
"Christ, the Lord, is born to-day!"

Christ, by highest heaven adored!
Christ, the everlasting Lord!

Late, in time, behold Him come,
Offspring of a Virgin's womb.

Veil'd in flesh, the Godhead see;
Hail, the incarnate Deity,
Pleased as man with men to appear;
Jesus, our Immanuel here!

Hail, the heavenly Prince of Peace!
Hail, the Sun of Righteousness!
Light and life to all He brings,
Risen with healing in His wings.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

18. "*While shepherds watch'd their flocks by night.*"

Nahum Tate (1703); in "*Supplement to the New Version of Psalms*." The text is unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Alford; Windle; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

19. "O come, all ye faithful."

(Adeste fideles.)

A Latin hymn of uncertain authorship and date (probably ab. A. D. 1500), though attributed to Bonaventura (13th cent.). Translated by the Rev. Frederic Oakeley, about 1841; published in "*Lyra Catholica*," 1848. This is the most popular of the translations of the "Adeste fideles:" that in Sarum is the most regular in structure. The text is altered in the first line, Oakeley's translation reading,—

"Ye faithful, approach ye."

Also in line 1, of verse 3, the original translation reading,—

"Sing, choirs angelic."

And in the last three lines of each verse, the original has "*worship*," instead of "*adore*."

Frederic Oakeley graduated M. A. at Oxford, and took Orders in the Church of England. He became Prebendary of Lichfield Cathedral, preacher at Whitehall, and incumbent of Margaret Chapel, London. He was active in the "Oxford Movement," and in 1845, called attention to his views for the purpose of seeing if he could continue to hold an Oxford degree, with so great a change in his opinions. The question was tried, and he was perpetually suspended unless he retracted. He then resigned his positions in the Church of England, and entered the Church of Rome, in which he is now a Priest, and Canon of the diocese of Westminster. His publications are numerous, and some of them have considerable value.

This hymn is adopted by Mercer; S. P. C. K.; Irish; Sarum; Singleton; A. and M.; People's; Church; Morrell and How; Hymnal Noted; Bickersteth; Hymnary. Also by Ref. Ch.

20. *Hark! what mean those holy voices."*

John Cawood (1800?). The text is that usually adopted, but it differs somewhat from the version given in "*Lyra Britannica*," and furnished for that work by Cawood's son. In the original there are six verses. The following lines are from the version referred to:—

Verse 1, line 2, "*Sweetly warbling in the skies?*"

" 3, *Sure th' angelic host rejoices,*

" 4, *Loudest hallelujahs rise."*

Verse 4, line 2, "*Heaven and earth His glory sing!*"

" 3, *Glad receive Whom God appointed."*

Verse 5, line 2, "*Learn His Name, and taste His joy."*

Every verse is followed by a "Hallelujah," but this, and the sixth verse, are omitted in the usual collections.

John Cawood was born in 1775, at Matlock, Derbyshire, where his father carried on a small farm. He enjoyed very limited educational advantages. At the age of eighteen he occupied a menial position. But seeking every opportunity of self improvement, and aided by those who interested themselves in his behalf, he was enabled in 1797 to enter S. Edmund Hall, Oxford, and obtained his B. A. in 1801, and his M. A. in 1807. He was ordained in 1801, and most of his life in the ministry was spent as perpetual Curate of S. Ann's Chapel of Ease, Bewdley, Worcestershire. He died in 1852. He published several prose works, but no volume of hymns or poems. His son says, "My father composed about thirteen hymns, which have one by one got into print, though never published by himself, or any one representing him."

This hymn is adopted by Irish; Singleton; Canterbury; Chope; Morrell and How; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

21. "Christians, awake, salute the happy morn."

John Byrom. The original is not divided into verses. In the text (as in usual collections), twelve lines are omitted. The following are original readings of lines altered in the text:—

Verse 1, line 2, "Whereon the Saviour of *the world* was born."

Verse 3, line 3, "The praises of redeeming love they *sung*,
 " 4, And heaven's whole *orb* with hallelujahs *rung*."
 " 6, Peace upon earth, and *mutual* good-will."

Verse 4, line 1, "To Bethlehem straight the *enlighten'd* shepherds ran,"
 " 6, "The *first apostles* of *His infant fame*."

John Byrom was born in 1691, at Manchester, where his father was a linen-draper. He entered Trinity College, Cambridge, 1708; became a Fellow of the College in 1714; took his M. A. in 1716, and then proceeded to Montpellier, where he studied medicine. He afterwards abandoned medicine, settled in London, and obtained his living by teaching a system of shorthand, which he had projected. He was elected a member of the Royal Society in 1724. He died Sept. 28, 1763. The first edition of Byrom's poems appeared in 1773, in two volumes. A more complete edition was published in 1814. Byrom did not seek publicity as an author, but wrote verses only for recreation.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; A. and M.; People's; Elliott; Alford; Church; Windle; Chope; Morrell and How; Bickersteth; Hymnary; Rogers.

22. *"It came upon the midnight clear."*

Edmund Hamilton Sears (1850). A hymn "of very high merit." (Biggs.)
The following are original readings of lines altered in the text:—

Verse 3, line 1, *"And ye beneath life's crushing load."*

Verse 4, line 2, *"By prophet-bards foretold;"*

" 4, *"Comes round the age of gold;"*

" 5, *When Peace shall over all the Earth*

" 6, *Its ancient splendors fling."*

One verse (v. 3 in Schaff's "*Christ in Song*") is omitted.

Edmund Hamilton Sears was born in Berkshire, Massachusetts, in 1810; graduated at Union College, Schenectady, in 1834, and at the Theological School of Harvard University, in 1837. He became pastor of the Unitarian Society in Wayland, Mass., in 1838; removed to Lancaster in 1840; but on account of ill health was obliged to retire from the active duties of the ministry in 1847; since then, residing in Wayland, he has devoted himself to literature. He has published several works.

This hymn is adopted by S. P. C. K.; Sarum; Elliott; Bickersteth; Palmer. Also by Presb.; Ref. Ch.

23. *"Shout the glad tidings, exultingly sing."*

William Augustus Muhlenberg (1826); appeared in the Collection of Hymns appended to the Prayer Book. The text is unaltered.

William Augustus Muhlenberg is the son of the Rev. Dr. Henry Melchior Muhlenberg, who emigrated to Pennsylvania in 1742, and there founded the first Lutheran church over which he officiated as pastor. He was born Sept. 16, 1796; graduated at the University of Pennsylvania in 1814; was ordained Deacon in 1817, and Priest in 1820; became associate Rector of S. James' Church, Lancaster, Penn., in 1823; subsequently established S. Paul's College, Flushing, L. I., which flourished greatly under his supervision. He became Rector of the Church of the Holy Communion, New York, in 1843; founded S. Luke's Hospital in 1855, and has presided over its management since its organization; established S. Johnland—a home for various classes of the needy—in 1865. He is the author of several publications in prose and poetry.

This hymn is adopted by Pr. Bk.; Kemble. Also by Ref. Ch.

24. *"Angels, from the realms of glory."*

James Montgomery (1819); appearing in "*Cotterill's Collection*." "For comprehensiveness, appropriateness of expression, force, and elevation of sentiment, it may challenge comparison with any hymn that was ever

written in any language or country." (Miller.) The original consists of five verses, of which the last is here omitted. The text of the verses retained conforms to that in "*Lyra Britannica*."

James Montgomery was born at Irvine, in Ayrshire, Scotland, Nov. 4, 1771. His father was a Moravian preacher. In his seventh year, James was sent to a Moravian Seminary at Fulneck, in Yorkshire. While there, his parents died in the West Indies, whither they had gone as missionaries. After occupying several uncongenial situations, he became, in 1792, assistant to a bookseller in Sheffield. Here also he successfully conducted a local newspaper, which he edited for thirty-one years. The government looked with disfavour upon him on account of his liberal and tolerant views. For printing a song on the "Fall of the Bastile," he was fined and imprisoned three months. Subsequently he suffered a second imprisonment for publishing an account of a riot at Sheffield. His prison life was mostly spent in writing short poems, which appeared in 1797, under the title of "*Prison Amusements*," and was the first volume he published. His subsequent publications were very numerous, and included prose and poetry.

Montgomery has been called the "Cowper of the 19th century." "To James Montgomery must ever be decreed the highest praise which either poet or prose-writer can deserve,—that of a steadfast, consistent, earnest, yet temperate advocacy of whatsoever is 'true, just, pure, lovely, or of good report.'" (Alliborne.) "He, of all the poets of this age, is in his poetry—and we believe, also out of it—the most religious man." (Prof. Wilson.) For an interesting account of Montgomery see Miller's "*Singers and Songs of the Church*."

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; Elliott; Islington; Marylebone; Windle; Chope; Morrell and How; Bickersteth; Rogers. Also by Meth.; Bapt.; Ref. Ch.

25. "Come hither, ye faithful."

(*Adeste fideles*.)

An old Latin hymn (see No. 19); translated by the Rev. Edward Caswall (1848), and published in "*Lyra Catholica*."

The following are original readings of lines altered in the text:—

Verse 1, line 1, "O come, all ye faithful,"

" 7, "O hasten! O hasten!"

Verse 2, line 3, "The womb of the Virgin."

Verse 4, line 7, "O hasten! O hasten!"

Edward Caswall was born in 1814, at Yatley, in Hampshire, where his father was a clergyman. In 1832, he went to Brasenose College, Oxford, and in 1836, took a second-class in classics. His humorous work, "*The Art of Pluck*," was published in 1835; it is still selling at Oxford, having

passed through many editions. In 1838, he was ordained Deacon, and in 1839, Priest. He became perpetual Curate of Stratford-sub-Castle in 1840. In 1841, he resigned his incumbency and visited Ireland. In 1847, he joined the Church of Rome. In 1850, he was admitted into the Congregation of the Oratory at Birmingham, where he has since remained. He has published several works in prose and poetry.

This translation of the "Adeste fideles" is adopted by Barry.

26. "*Calm on the listening ear of night.*"

Edmund Hamilton Sears (1837); published in 1838, in "*The Boston Observer*," and in Greenwood's "*Psalms and Hymns*." The original has five eight-line verses. The author has lately altered the hymn; but the changes do not affect the text of the verses here used except in verse 6, line 3, where "more" is substituted for "and."

This hymn is adopted by S. P. C. K. Also by Presb.; Cong.; Bapt.

27. "*To hail Thy rising, Sun of life.*"

John Morrison (1781); "Scotch Paraphrase" No. 19. In nearly every collection in which this hymn is to be found, one verse, omitted in this collection, appears. It is as follows:

"The race that long in darkness pined
Have seen a glorious light;
The people dwell in day, who dwelt
In death's surrounding night."

The following are original readings of lines altered in the text:—

Verse 1, line 1, "To hail Thy rise, *Thou better Sun.*"

" 4, "*The harvest-treasures home.*"

Verse 2, line 2, "*And quelled the oppressor's sway;*

" 3, "*Quick as the slaughtered squadrons fell*

" 4, "*In Midian's evil day.*"

Verse 3, line 1, "To us a *Child of hope* is born,

" 2, "To us a *Son* is given."

Verse 4, line 4, "*The great and mighty Lord.*"

John Morrison was born in the County of Aberdeen, Scotland, in 1749. He studied for the ministry, and in 1780, was settled over the parish of Canisbay, Caithnes-shire. In his early life he contributed verses to the "*Edinburgh Weekly Magazine*." He was appointed one of the General Assembly's Committee for revising the Church Paraphrases. He published a translation of the second and fourth books of Virgil's *Æneid*. He died at Canisbay, June 12, 1798.

This hymn is adopted by Pr. Bk.; Kemble; S. P. C. K.; Barry; Irish; Singleton; A. and M.; Alford; Hymnary; Palmer; Rogers.

28. "*A few more years shall roll.*"

Horatius Bonar (1856); published under the name of "A Pilgrim's Song," in "*Hymns of Faith and Hope*" (First Series). The original consists of six verses, the fifth of which is omitted in this Hymnal. In other respects the text is without alteration.

Horatius Bonar was born at Edinburgh, in 1808. His education was obtained at the High School, and the University of his native city. He was ordained to the ministry, in 1837, and since then has been pastor at Kelso. In 1843, he joined the Free Church of Scotland. His reputation as a religious writer was first gained on the publication of the "*Kelso Tracts*," of which he was the author. He has also written many other prose works, some of which have had very large circulation. Nor is he less favourably known as a religious poet and hymn-writer. The three series of "*Hymns of Faith and Hope*," have passed through several editions.

This hymn is adopted by Sarum; Singleton; A. and M.; Canterbury; Bickersteth. Also by Cong.; Ref. Ch.

29. "*O God, our help in ages past.*"

Isaac Watts (1719): Psalm xc. A writer in the "*Oxford Essays*" (1858) regards this as Watts' finest paraphrase. The original consists of nine verses, of which the fourth, sixth, and eighth are omitted in this collection. The verses retained are altered only in the lines of which the following are the originals:—

Verse 1, line 1, "*Our God, our help in ages past.*"

Verse 6, line 3, "*Be Thou our guard while troubles last.*"

Isaac Watts was the son of a schoolmaster, and was born in Southampton, July 17, 1674. He is said to have shown remarkable precocity in childhood, beginning the study of Latin, in his fourth year, and writing respectable verses at the age of seven. At the age of sixteen, he went to London to study in the Academy of the Rev. Thomas Rowe, an Independent minister. In 1698, he became assistant minister of the Independent Church, Berry St., London. In 1702, he became pastor. In 1712, he accepted an invitation to visit Sir Thomas Abney, at his residence of Abney Park, and at Sir Thomas' pressing request, made it his home for the remainder of his life. It was a residence most favourable for his health, and for the prosecution of his literary labours. He did not retire from ministerial duties, but preached as often as his delicate health would permit.

The number of Watts' publications is very large. His collected works, first published in 1720, embrace sermons, treatises, poems and hymns. His "*Horae Lyricae*" was published in December, 1705. His "*Hymns*"

appeared in July, 1707. The first hymn he is said to have composed for religious worship, is "*Behold the glories of the Lamb*," written at the age of twenty. It is as a writer of psalms and hymns that he is everywhere known. Some of his hymns were written to be sung after his sermons, giving expression to the meaning of the text upon which he had preached. Montgomery calls Watts "the greatest name among hymn-writers," and the honour can hardly be disputed. His published hymns number more than eight hundred.

Watts died November 25, 1748, and was buried at Bunhill Fields. A monumental statue was erected in Southampton, his native place, and there is also a monument to his memory in the South Choir of Westminster Abbey. "Happy," says the great contemporary champion of Anglican orthodoxy, "will be that reader whose mind is disposed, by his verses or his prose, to imitate him in all but his non-conformity, to copy his benevolence to men, and his reverence to God." ("*Memorials of Westminster Abbey*," p. 325.)

This hymn is adopted by Hall; Mercer; S. P. C. K.; Irish; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary. Also by Presb.; Meth.; Bapt.

30. "*The God of life, Whose constant care.*"

Philip Doddridge (*d.* 1751). The text of this hymn is unaltered from that in the Prayer Book Collection. The hymn seems to be made up of two separate and disconnected hymns of the author, viz.: Verses 1 and 2, are from his 134th hymn, verses 5 and 6; and verses 3, 4 and 5, are from the same verses of his 310th hymn. The latter bears date, January 2, 1736-7. The following is the original version of the verses which make up the text:—

*God of my life, Thy constant care
With blessings crowns each opening year,
This guilty life dost Thou prolong,
And wake anew my annual song.*

*Thy children eager to be gone,
Bid time's impetuous tide roll on
And land them on that blooming shore
Where years and death are known no more.*

*No more fatigue, no more distress,
Nor sin, nor hell, shall reach the place;*

*No groans to mingle with the songs
Which warble from immortal tongues.*

*No rude alarms of raging foes;
No cares to break the long repose;
No midnight shade, no clouded sun,
But sacred, high, eternal noon.*

*O long-expected day! begin;
Dawn on these realms of woe and sin;
Fain would we leave this weary road,
And sleep in death, to rest with God.*

This hymn is adopted by Pr. Bk.

31. "*While with ceaseless course the sun.*"

John Newton (1779); from the "*Olney Hymns*." Most of the collections adopting this hymn use but four verses of four lines each. The text is unaltered, except that in verse 2, line 7, the original has "*upwards*" instead of "*upward*."

John Newton was born in London, July 24, 1725. His mother died when he was seven years old. In his eleventh year he accompanied his father, a sea captain, on a voyage. For several years his life was one of dissipation and crime. He was disgraced while in the navy. Afterwards he engaged in the slave trade. Returning to England in 1748, the vessel was nearly wrecked in a storm. This peril forced solemn reflection upon him, and from that time he was a changed man. It was six years, however, before he relinquished the slave trade, which was not then regarded as an unlawful occupation. But in 1754, he gave up sea-faring life, and holding some favourable civil position, began also religious work. In 1764, in his thirty-ninth year, he entered upon a regular ministry as the Curate of Olney. In this position he had intimate intercourse with Cowper, and with him produced the "*Olney Hymns*." In 1779, Newton became Rector of S. Mary Woolnoth, in London, in which position he became more widely known. It was here he died, Dec. 21, 1807. His published works are quite numerous, consisting of sermons, letters, devotional aids, and hymns. He calls his hymns "The fruit and expression of his own experience."

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Alford; Islington; Windle; Palmer. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

32. "*The ancient law departs.*"

(*Debilis cessent elementa legis.*)

From the Paris Breviary; translated by the compilers of "*Hymns Ancient and Modern*" (1861). In that Hymnal there are five verses, two of which are omitted in this collection.

This hymn is adopted by Sarum; A. and M. Also by Ref. Ch.

33. "*Jesus! Name of wondrous love.*"

William Walsham How (1854). The text is from "*Psalms and Hymns*," compiled by Morrell and How, unaltered.

This hymn is adopted by S. P. C. K.; Barry; Sarum; Singleton; Alford; Chope; Morrell and How.

34. "*Hail to the Lord's Anointed.*"

James Montgomery (1822); Psalm 72. The original contains eight eight-line verses, of which the third, fifth, sixth, the last half of the seventh, and the first half of the eighth, are here omitted. The verses retained are those usually found in collections. Lines which are altered are as follows in the original:—

Verse 3, line 1, "He shall *come down* like showers."
 " 3, "And love, *joy, hope*, like flowers."

Verse 4, line 1, "*For Him* shall prayer unceasing."

It is said that this most admirable hymn was repeated by the poet at the close of a speech at a missionary meeting. Dr. Adam Clarke, who was presiding, begged a copy of it, and put it, with the Psalm of which it is a rendering, in his "*Commentaries*."

This hymn is adopted by Pr. Bk.; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Alford; Marylebone; Windle; Canterbury; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

35. "*How wondrous and great.*"

Henry Ustick Onderdonk (1826); printed in the Prayer Book Collection. The text is unaltered.

Henry Ustick Onderdonk was born in New York, in 1789. After his ordination he held various parochial cures, until he was consecrated Bishop, at Philadelphia, Oct. 25, 1827, as assistant to Bishop White, of Pennsylvania. He was the author of several prose works and some hymns. He died Dec. 6, 1858.

This hymn is adopted by Pr. Bk.

36. "*Rise, crown'd with light, imperial Salem, rise.*"

Alexander Pope (*d.* 1744); from "*Messiah, a Sacred Eclogue*." The following are original readings of lines altered in the text:—

Verse 1, line 2, "Exalt thy *tower* head and lift *thy* eyes."

Verse 3, line 4, "*And heaped with products of Sabea springs.*"

Verse 4, line 1, "The seas shall waste, the skies *in* smoke decay."

" 4, "Thy realm *forever* lasts, thy own Messiah reigns."

The second couplet of the first verse is transposed to that place from another portion of the poem.

Alexander Pope was born in London, in 1688. His parents were Roman Catholics. He had a feeble constitution, was deformed in person, and attained the age of only fifty-six. He early acquired the means of independence by his literary gifts, and purchased his celebrated villa at Twickenham, whither he went to reside at the age of thirty. Of his many published works, his translation of the "*Iliad*" and "*Odyssey*" of Homer has given him the greatest reputation. As an English satirist, also, he stands very high. Nearly all his works, however, are imitations. He died at Twickenham, in 1744.

This hymn is adopted by Pr. Bk. Also by Cong.; Bapt.

37. "*Brightest and best of the sons of the morning.*"

Reginald Heber (1811). The only alteration of the text is in verse 3, line 4, where the original has "*or*" in the place of "*and*."

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; Elliott; Windle; Choep; Morrell and How; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

38. "*Lo! hills and mountains shall bring forth.*"

Tate and Brady (1696); Psalm lxxii. The text is slightly altered. Adopted by Pr. Bk.; S. P. C. K.

39. "*Light of those whose dreary dwelling.*"

Charles Wesley (1745); published in "*Hymns for the Nativity of our Lord.*" The original consists of three eight-line verses; the text omits the second half of the first two verses. Other alterations will be observed from the following version which is the original of the verses in the text:—

Light of those whose dreary dwelling
Borders on the shades of death,
Come, and by Thy Love's revealing
Dissipate the clouds beneath.

Save us in Thy great compassion
O Thou mild pacific Prince!
Give the knowledge of salvation,
Give the pardon of our sins.

Still we wait for Thine appearing;
Life and joy Thy beams impart,
Chasing all our fears, and cheering
Every poor benighted heart.

By Thy all-restoring merit,
Every burthened soul release;
Every weary, wandering spirit,
Guide into Thy perfect peace.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; People's; Elliott; Church; Islington; Windle. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

40. "*Joy to the world! the Lord is come.*"

Isaac Watts (1719). He offers it as "Psalm 98, Part 2." The text is unaltered except that the original has in verse 2, line 1, "*earth*" instead of "*world*."

This hymn is adopted by Kemble; Barry; Elliott; Islington; Marylebone; Windle; Canterbury; Bickersteth; Palmer. Also by Presb.; Cong.; Bapt.; Ref. Ch.

41. "*The Name of our God.*"

Metrical Version of Psalm lxxvi. Its origin is unknown to the editor. It is adopted by the Pr. Bk.

42. "*Hark! the song of jubilee.*"

James Montgomery (1819); in "*Cotterill's Collection.*" The only alterations are in two lines of which the following are the originals:—

Verse 2, line 2, "From the *depths* unto the skies."

" 5, "See Jehovah's *banner* furl'd."

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Windle; Canterbury; Morrell and How; Bickersteth. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

43. "*Watchman! tell us of the night.*"

James Bowring (1825); from his "*Hymns*," a sequel to "*Matins and Vespers.*" The following is the original reading of the only line that is altered in the text:—

Verse 1, line 6, "Aught of *hope or joy* foretell?"

James Bowring was born at Exeter, in 1792. He possessed at an early age a remarkable power of attaining languages, and acquired some reputation by his metrical translations of foreign poems. He became editor of "*The Westminster Review*" in 1825, and was elected to Parliament in 1835. In 1849, he was appointed Consul at Canton, and in 1854, was made Governor of Hong Kong, and received the honour of knighthood. He is the author of some important works on politics and travel, and is the recipient of several testimonials from foreign governments and societies. His poems and hymns have also added to his reputation. His "*Matins and Vespers*" have passed through many editions. In religion he is a Unitarian.

This hymn is adopted by Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

44. "*How beauteous are their feet.*"

Isaac Watts (1709): hymn 10 of his First Book. The text is unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; Elliott; Alford; Church; Islington; Windle; Canterbury; Bickersteth. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

45. "*As with gladness men of old.*"

William Chatterton Dix (1860), and contributed to "*Hymns Ancient and Modern*" (1861). Sir Roundell Palmer commends this hymn, and takes it "as a proof that the power of producing good hymns is not wanting in our own times." The text is unaltered.

William Chatterton Dix was born at Bristol, in 1837. Was educated at the Bristol Grammar School, and trained for mercantile life. He now resides in Glasgow holding an appointment in a Marine Insurance office. He has published some sacred and other lyrics in "*The Western Daily Press*," and is the author of a small volume of poetry.

This hymn is adopted by Mercer; S. P. C. K.; Barry; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Ref. Ch.

46. "*When marshall'd on the nightly plain.*"

Henry Kirke White (*d.* 1806). The original consists of six verses, two of which, the third and fourth, are here omitted. The text of the remaining verses is altered only in the tenses of the verbs; alterations made necessary by the omission of the two verses.

Henry Kirke White was born of humble parentage, at Nottingham, in 1785. As a lad, at the age of 14, he was a weaver's apprentice; a year or two later he entered an attorney's office. Even in his youthful years, and in these laborious positions, he showed his natural powers, and acquired considerable local reputation for his poetical gifts. In 1802, he published a volume of his poems, which received the commendation of the poet Southey. At first, much inclined to skepticism, he at length was led to a religious life, and was possessed with a desire to study for the Church. He went to Cambridge for that purpose. There he distinguished himself, but his naturally feeble constitution gave way under the severity of his application, and he died October 19, 1806, in his twenty-first year. Southey's memoir, "*The Remains of Henry Kirke White*," has long been a favourite with the Christian public.

This hymn is adopted by Kemble; Elliott; Bickersteth; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

47. "*Sons of men, behold from far.*"

Charles Wesley (1739); from "*Hymns and Sacred Poems.*" One verse—the second in the original—is here omitted. Other alterations will appear by comparison of the following original lines with the text:—

Verse 2, line 1, "Mild *He* shines on all beneath."

Verse 3, line 1, "Nations all, *far off* and near."

Verse 4, line 2, "Pouring *eye-sight* on your eyes
" 3, "*God in His own light survey.*"

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Sarum; Singleton; Elliott; Alford; Islington; Choep; Bickersteth. Also by Presb.; Bapt.

48. "Once more the solemn season calls."

(Solemne nos jejunii.)

From the Paris Breviary. This translation is founded on John Chandler's (1837); rewritten and much improved in "*Hymns Ancient and Modern*" (1861). The text is from that Hymnal, unaltered.

This hymn is adopted by Mercer; Sarum; A. and M.; Church; Chope; Morrell and How. Also by Ref. Ch.

49. "Forty days and forty nights."

George Hunt Smyttan (1856); first appeared in the "*Penny Post*" (vol. vi., p. 60), under "*Poetry for Lent*," and contained nine verses. It was altered by the author in 1856, and appears in "*Hymns Ancient and Modern*" (1861), from which the text is taken. One verse—the second in A. and M.—is omitted.

George Hunt Smyttan studied at Corpus Christi College, Cambridge, and graduated B. A. 1845. He was ordained Deacon in 1848, Priest in 1849, and appointed Rector of Hawksworth in 1850. He has published some small volumes of poetry.

This hymn is adopted by S. P. C. K.; Sarum; Singleton; A. and M.; Alford; Hymnary.

50. "In mercy, not in wrath."

"This Metrical Psalm is involved in a little uncertainty. It is apparently from John Newton (1779), but is really an original version." (*Bird*.)

It is adopted by Pr. Bk.; Barry.

51. "Thy chastening wrath, O Lord, restrain."

Tate and Brady (1696); Psalm xxxviii.

It is adopted by Pr. Bk.; Hall; Kemble; Church; Islington.

52. "Thou, Lord, by strictest search hast known."

Tate and Brady (1696); Psalm cxxxix.

Adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Singleton; Elliott; Islington; Marylebone; Morrell and How.

53. "Saviour, when in dust to Thee."

Robert Grant (1815); and appeared in the "*Christian Observer*," under the signature of "E—y., D. R." After his death, his brother published twelve of his poetical pieces in a volume entitled "*Sacred Poems*." This

hymn is No. 2 of that collection. Few hymns have been more altered in the various collections, than this. The late Lord Glenelg, brother of the author, greatly complained of the alterations made in it. "Later compilations, however, generally recur to the beautiful original." (*Bickersteth.*) The whole of the original hymn is given below, that the alterations in the text may be seen.

Saviour, when in dust to Thee,
Low we *bend th'* adoring knee;
When, repentant, to the skies
Scarce we lift our streaming eyes;
O, by all Thy pains and woe,
Suffered once for man below,
Bending from Thy throne on high,
Hear our solemn Litany!

By Thy *helpless infant* years,
By Thy *life of want and tears*,
By Thy *days of sore distress*
In the *savage wilderness*,
By the *dread mysterious* hour
Of the *insulting tempter's* power;
Turn, O turn a favouring eye;
Hear our solemn Litany!

By the sacred griefs that wept
O'er the grave where Lazarus slept;
By the boding tears that flow'd
Over Salem's low'd abode;

By the anguish'd sigh that told
Treachery lurked within Thy fold,
From Thy seat above the sky,
Hear our solemn Litany!

By *Thine hour of dire despair*,
By *Thine agony of prayer*,
By the *cross, the nail, the thorn*,
Piercing spear, and torturing scorn,
By the *gloom that veil'd the skies*
O'er the dreadful sacrifice,
Listen to our humble cry,
Hear our solemn Litany!

By Thy deep expiring groan;
By the *sad sepulchral stone*;
By the *vault, whose dark abode*
Held in vain the rising God;
O! from earth to heaven restored,
Mighty reascended Lord,
Listen, listen to the cry,
Of our solemn Litany!

Robert Grant, the son of Charles Grant, an eminent philanthropist and statesman, was born in 1785. He studied at Magdalen College, Cambridge, graduating in 1806. He became a member of the English bar in 1807; entered Parliament in 1826; made Privy Councillor in 1831; appointed Governor of Bombay in 1834. He died in India, July 9, 1838. He published some works on the government of India, and also several hymns.

This hymn is adopted by Pr. Bk.; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Church; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

54. "Sinners! turn, why will ye die?"

Charles Wesley (1741): in "*Hymns on God's Everlasting Love.*" The only alterations in the text are, that the word "ye" is in several places substituted for "*you*;" and the present reading of verse 2, line 4, is substituted for the original, which is,—

"*Died Himself that you might live.*"

This hymn is adopted by Pr. Bk.; Hymnary. Also by Presb.; Cong.; Meth.; Ref. Ch.

55. "*My soul with patience waits.*"

Tate and Brady (1696); Psalm cxxx. Rewritten (1703). "It originally began 'My soul does with impatience wait.'" (*Bird.*)

This is adopted by Pr. Bk.; Kemble; S. P. C. K.; Barry; Church; Islington.

56. "*How oft, alas! this wretched heart.*"

Miss Anne Steele (1760). The text is unaltered.

Anne Steele was born at Broughton, Hampshire, in 1717. Her father was a merchant, and at the same time officiated as the unsalaried pastor of the Baptist Society at Broughton. Miss Steele was delicate from childhood, and often a great sufferer, being confined to her room much of her life. She devoted the profits of her publications to charitable objects. She died at Broughton, in 1778. The most complete and accurate edition of her poetical works is that of Sedgwick (London, 1863).

This hymn is adopted by Pr. Bk. Also by Presb.; Cong.; Bapt.; Ref. Ch.

57. "*My God, permit me not to be.*"

Isaac Watts (1709): being Hymn 122 of his Second Book. The original has four verses, of which the last is omitted in this collection. The following are original readings of altered lines:—

Verse 2, line 4, "*And let my God, my Saviour go?*"

Verse 3, line 2, "*One sovereign word can draw me thence.*"

This hymn is adopted by Pr. Bk.; Elliott. Also by Presb.; Cong.; Bapt.; Ref. Ch.

58. "*Hasten, sinner! to be wise.*"

Thomas Scott (1773). It is the twenty-third piece in his "*Lyric Poems, etc.*," and has four verses. Subsequently it appeared in "*Rippon's Selection*," with the metre lengthened, and a fifth verse added.

The following are original readings of the lines altered in the text:—

Verse 1, line 3, "*Longer wisdom you despise*

" 4, "*Harder is she to be won.*"

Verse 3, line 1, "*Hasten, sinner, to return.*"

Thomas Scott was born at Norwich, and was the son of a Dissenting minister. After his education he began his ministerial life at Wartmell, in Norfolk, adding also the labours of school-teaching. Subsequently he

changed his pastoral relations several times, spending the last years of his life at Hupton, in Norfolk, where he died in 1776. He was the author of some prose works, several poems, and a few hymns.

This hymn is adopted by Pr. Bk.; Hall; Canterbury. Also by Presb.; Cong.; Meth.; Bapt.

59. "*Sinner, rouse thee from thy sleep.*"

Henry Ustick Onderdonk (1826): appearing in the Prayer Book Collection. The text is unaltered.

This hymn is adopted by Pr. Bk. Also by Presb.; Ref. Ch.

60. "*Have mercy, Lord, on me.*"

Tate and Brady (1696): Psalm li. The text is unaltered.

This is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Singleton; Sarum; A. and M.; Church; Windle; Chope; Morrell and How; Hymnary.

61. "*As o'er the past my memory strays.*"

Thomas Fanshaw Middleton (*d.* 1822). The text is unaltered.

Thomas Fanshaw Middleton was the son of the Rev. Thomas Middleton, and was born at Redelston, Derbyshire, in 1769. He studied at Christ's Hospital, London, and afterwards at Pembroke Hall, Cambridge, where he graduated with honours, in 1792. He was ordained in 1793, and became Curate of Gainsborough, Lincolnshire. He became Rector of Tansor, Northamptonshire, in 1795. In 1799, he became Curate of S. Peter's, Mancroft, Norwich, and in 1802, Rector of Bytham, Lincolnshire. He took his degree of D. D., at Cambridge. In 1812 he was made Archdeacon of Huntingdon. In 1811, he became Vicar of S. Pancras, London. In 1814, he was appointed the first English Bishop of Calcutta. During the few years of his Episcopal life, he did much in the study of the Oriental tongues. He died, July 8, 1822. Bishop Middleton's most celebrated work is "*The Doctrine of the Greek Article applied to the Criticism and Illustration of the New Testament.*" It was published in 1808, and posthumous editions have been issued.

This hymn is adopted by Pr. Bk.; Hall; Windle; Palmer.

62. "*O Thou to Whose all-searching sight.*"

Translated from the German of Gerhard Tersteegen (*d.* 1769) by John Wesley (1739). The text (from Rogers' "*Lyra Britannica*") is unaltered.

Gerhard Tersteegen was born in Westphalia. His father was a tradesman. Gerhard was in his early years a ribbon-weaver, but he rose to be

a teacher and preacher. He was well known as a philanthropist, whose house, called the "Pilgrim's Cottage," was a resort for multitudes who sought his companionship or aid. He has been called "the greatest poet of the mystical school of the 17th and 18th centuries." He died in 1769.

John Wesley, the son of Samuel, and brother of Charles Wesley, was born at Epworth, June 17, 1703. He was educated at the Charterhouse, London, and at Christ Church, Oxford. He became a Fellow of Lincoln College, Oxford, and graduated M. A. in 1726. At Oxford, he was one of the small band consisting of George Whitefield, James Hervey, Charles Wesley, and a few others, who were even then known for their piety; they were deridingly called "Methodists." After his ordination he went, in 1735, on a mission to Georgia. The mission was not successful, and he returned to England in 1738. From that time, his life was one of great labour, preaching the Gospel, and publishing his commentaries and other theological works. He died in London, in 1791, in his eighty-eighth year. His prose works are very numerous, but he did not write many useful hymns. It is to him, however, and not to his brother Charles, that we are indebted for the translations from the German.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; Barry; Elliott; Alford; Islington; Windle; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.

63. "Lord, in this Thy mercy's day."

Isaac Williams (1840); from "*The Baptistry, or the Way of Eternal Life, in Verse*." The text, which is from Bickersteth, varies somewhat from the original, as will be seen by the following comparison.

Lord, in this Thy Mercy's day,
Ere *it pass for aye* away,
On our knees we fall and pray.

By Thy night of agony,
By Thy supplicating cry,
By Thy willingness to die,

Holy Jesu, grant *me* tears,
Fill *me* with heart-searching fears,
Ere *that awful* doom appears.

By Thy tears of bitter woe
For Jerusalem below,
Let us not Thy love forego.

Supplication on us pour,
Let us now knock at the door,
Ere it close for evermore.

'*Neath Thy wings let us have place,*
Lest we lose this day of grace,
Ere we shall behold Thy face.

*Love of God shall stand alone,
And that love, it shall be known
By the deeds that we have done.*

Isaac Williams was born in London, in 1802. His father was a barrister. The son studied at Trinity College, Oxford, where he gained the prize for Latin verse. He graduated B. A. 1826, M. A. 1831, and B. D. 1839. He was ordained Deacon in 1829, and Priest in 1831. His clerical appointments were Windrush (1829), S. Mary the Virgin's, Oxford (1832), and Bisley (1842-1845). He was Fellow of Trinity College, Oxford, from 1832 to 1842. During the last twenty years of his life his health was so poor

as to permit but occasional ministerial services. He died in 1865. He was the author of some prose writings, amongst which are Nos. 80, 86 and 87 of the "*Oxford Tracts*." His commentaries are favourably known. He also published quite a large number of poems and hymns and translations.

This hymn is adopted by S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Elliott; Church; Canterbury; Choje; Morrell and How; Bickersteth; Hymnary.

64. "*My sins, my sins, my Saviour!*"

John Samuel Bewley Monsell (1863); from his "*Hymns of Love and Praise for the Church's Year*." The text is unaltered.

John S. B. Monsell was born at Derry, in 1811. His father was Archdeacon of Derry, and Precentor of Christ Church Cathedral. The son studied at Trinity College, Dublin; was ordained Deacon in 1834, and Priest in 1835. He graduated at Dublin, B. A., 1832; LL. D., 1856. He was Rector of Ramoan and Chancellor of the diocese of Connor. Since 1853 he has been Vicar of Egham. He has published several works of prose and poetry, some of which have had large sale.

This hymn is adopted by People's.

65. "*O Thou, from Whom all goodness flows*."

Thomas Haweis (1792); from his "*Carmina Christo*." The original has six four-line verses, and has not the Doxology which appears in the text. The following are original readings of the lines which are altered:—

Verse 1, line 5, "When groaning on my burdened heart."
" 7, "My pardon grant, Thy peace impart."

Verse 2, line 1, "Temptations sore obstruct my way."
" 3, "Oh give me strength, Lord, as my day."
" 5, "Distress'd with pain, disease, and grief,
" 6, "This feeble body see."

Verse 4, line 1, "The hour is near; consigned to death
" 2, "I own the just decree,
" 3, "Saviour," with my last parting breath,
" 4, "I'll cry, "Remember me."

Thomas Haweis was born at Truro, Cornwall, in 1732, and was educated at Christ's College, Cambridge, where, in 1772, he took his degree of LL. B. He was Curate at Oxford; assistant preacher at the Lock Hospital, London; Chaplain to the Countess of Huntingdon; and became Rector of All Saints, Aldwinkle, Northamptonshire, in 1764. This incumbency he held till his death in 1820, a period of fifty-six years. He

was one of the founders of the London Missionary Society. He was the author of several prose and poetical works. The enlarged edition of "*Carmina Christo*," published in 1808, contains 256 hymns by the author. The following extract from the preface of this work seems very applicable at the present day:—"Even in our public worship the voice of joy and gladness is too commonly silent, unless in that shameful mode of psalmody now almost confined to the wretched solo of a parish clerk, or to a few persons huddled together in one corner of the church, who sing to the praise and glory of themselves, for the entertainment, or oftener for the weariness of the rest of the congregation—an absurdity too glaring to be overlooked, and too shocking to be ridiculous."

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; A. and M.; People's; Elliott; Alford; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.

66. "*O gracious God, in Whom I live.*"

Miss Anne Steele (1760); from a hymn of six verses, beginning, "*Alas, what hourly dangers rise.*" The first two verses of the original are here omitted. Otherwise the hymn is unchanged.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Irish. Also by Presb.; Cong.; Bapt.

67. "*Weary of earth, and laden with my sins.*"

Samuel John Stone (1866); from "*Lyra Fidelium: Twelve Hymns on the Twelve Articles of the Apostles' Creed.*" "A little volume of merit and importance." (Bird: "*Songs of the Spirit*, p. 595.") The original of this hymn has eight verses, of which two, the sixth and eighth, are here omitted. Two lines in the verses retained are altered, the original reading as follows:—

Verse 3, line 2, "*Seems evil* ever with me, day by day."
 " 4, "*Repent, confess, and thou art* loosed from all."

Mr. Stone is Curate of Windsor. He is the author of the hymn sung in S. Paul's Cathedral, Feb. 27, 1872, at the service of Thanksgiving for the Prince of Wales' recovery from sickness.

This hymn is adopted by A. and M.; Hymnary.

68. "*Christian! dost thou see them.*"

(Οὐ γὰρ βλέπεις τοὺς παράπτοντας.)

A Greek hymn of S. Andrew of Crete (d. 732), translated by John Mason Neale (1862): in "*Hymns of the Eastern Church.*" The text of the first two verses is that of Sarum, and differs from Neale's translation

in a few instances. The following lines are from Neale's translation, and can be compared with the corresponding lines in the text:—

Verse 1, line 2, "How the *troops of Midian*
 " 3, "Prowl and *prowl* around."
 " 7, "*Smite them by the merit*
 " 8, "Of the holy Cross."

Verse 2, line 7, "*Smite them by the virtue*
 " 8, "Of the *Lenten Fast*."

S. Andrew of Crete was born at Damascus about the year 660. He took Orders in the Church at an early age. In 712, he took part in the pseudo-Council at Constantinople, by which the Monothelite heresy was re-affirmed. Afterwards he returned to the Faith of the Church. Some of his poetical books, and a number of his homilies are preserved. He died about 732.

This hymn is adopted by S. P. C. K.; Sarum; A. and M.; People's; Hymnal Noted; Hymnary.

69. "Lord, when we bend before Thy throne."

Joseph Dacre Carlyle (1805). The original consists of three eight-line verses, and appeared first in "*Poems, suggested chiefly by scenes in Asia Minor, Syria, etc.*" This hymn is one of three religious pieces at the end of the volume. The second verse of the original is here omitted. The text of the verses retained is unaltered except that line 3 of verse 2 has, in the original, "*then*" instead of "and."

Joseph Dacre Carlyle was born at Carlisle, in 1759. He became Professor of Arabic in the University of Cambridge, in 1794, and afterwards Vicar of Newcastle-on-Tyne. He was the author of several works. His death occurred in 1804.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Morrell and How; Bickersteth; Hymnary; Rogers. Also by Presb.; Meth.; Ref. Ch.

70. "Weary of wandering from my God."

Charles Wesley (1749); in "*Hymns and Sacred Poems*, 1749, vol. 1." The original has five verses, the last two of which are here omitted. The text is unaltered, except that in line 4 of verse 1 the word "Thee" has been substituted for "*Him*," in the original.

This hymn is adopted by Mercer; Barry; Elliott; Bickersteth; Palmer. Also by Presb.; Cong.; Bapt.

71. "*With broken heart and contrite sigh.*"

Cornelius Elven (1852); "written with other hymns to be used with the Revival Sermons, then being preached to his own congregation." The text is unaltered.

Cornelius Elven was born in 1797, and is a Baptist minister at Bury S. Edmund's, Suffolk, where he has been for forty-seven years. He has not published any works in prose or poetry, but has contributed numerous articles to periodicals.

This hymn is adopted by Presb.; Cong.; Ref. Ch.

72. "*All glory, laud, and honour.*"

(*Gloria, laus et honor.*)

A hymn of S. Theodulph, translated by John Mason Neale (1851), in "*The Hymnal Noted.*" In that collection there are eight verses. The text has but six, which are taken from "*Hymns Ancient and Modern.*" These six correspond with those in the Roman Missal. It is somewhat altered from the original translation, which began "*Gloria and laud and honour;*" the change in this line by the compilers of A. and M., was acknowledged by Neale to be an improvement. The original of the only other verse altered in the text is the following, from "*Hymnal Noted.*"

Verse 5, "*Thou wast hast'ning to Thy Passion
When they raised their hymns of praise;
Thou art reigning in Thy glory
When our melody we raise.*"

The hymn is said to have been written by S. Theodulph while imprisoned by the Emperor Louis I.; and that being sung by its author at the prison window while the Emperor was passing in the procession on Palm Sunday, it gained for him his liberty.

Theodulph is said to have been born in Italy. He was Abbot in a Benedictine monastery at Florence, but on the invitation of Charlemagne removed to France, where he died Bishop of Orleans, in the year 821. Theodulph's hymns were thought the best of the age in which he lived.

This hymn is adopted by S. P. C. K.; Irish; Sarum; A. and M.; People's; Hymnal Noted; Bickersteth; Hymnary.

73. "*Ride on! ride on in majesty!*"

Henry Hart Milman (1827); appearing in "*Hymns adapted to the weekly Church Service of the Year,*" published by the widow of Bishop Heber in 1827. The following are original readings of lines altered in the text:—

Verse 1, line 3, "*Thine humble beast pursues his road.*"

Verse 2, line 4, "*O'er captived death and conquered sin.*"

Verse 3, line 2, "*The wingèd squadrons of the sky.*"

Verse 4, line 2, "*Thy last and fiercest strife is nigh.*"

Dean Milman was the youngest son of Sir Francis Milman, physician to George III., and was born in London, in 1791. He was educated at Greenwich, Eton, and Brasenose College, Oxford; was ordained in 1817, and appointed Vicar of S. Mary's, Reading, where he continued till 1835. He was B. A. 1813; M. A. 1816; D. D. 1849. From 1821 to 1831, he was Professor of Poetry at Oxford. From 1835 to 1849, he was Rector of S. Margaret's, Westminster, and became Dean of S. Paul's in 1849. In this position he continued till his death, in 1868. He published many prose works, some of great value. His poetical publications were also numerous.

This hymn is adopted by Hall; Mercer; S. P. C. K.; Barry; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer. Also by Cong.; Bapt.; Ref. Ch.

74. "*Glory be to Jesus.*"

(*Viva, viva, Jesu.*)

An Italian hymn of the 17th or 18th century. The original is from "*Aspirazioni Devote*," in "*Raccolta di Orazioni e Pie Opere Colle Indulgenze.*" This translation, by Edward Caswall (1858), is in nine four-line verses. Three of these are omitted in the text. A few lines are also altered. Their originals are as follows:—

Verse 2, line 3, "*Which from endless torment*
" 4, "*Doth the world redeem.*"

Verse 3, line 3, "*Hell with terror trembles,*
" 4, "*Heaven is filled with joy.*"

This hymn is adopted by Sarum; A. and M.; People's; Chope; Hymnal Noted; Hymnary.

75. "*Now, my soul, thy voice upraising.*"

(*Prome vocem, mens, canoram.*)

Santolius Maglorianus (ab. 1650), in Paris Breviary. This translation, founded on Chandler's (1837), is by Henry Williams Baker (1861); in "*Hymns Ancient and Modern.*" The text is unaltered.

Santolius Maglorianus, or Claude de Santeul, was the elder brother of Santolius Victorinus, and was born at Paris, in 1628. He was a secular Ecclesiastic at the College of S. Magloire, and was distinguished for his knowledge of church history. Some of the most beautiful hymns in the "*Paris Breviary*" are by him. He died in 1684.

Henry W. Baker was born in London, in 1821. His father, Sir Henry Loraine Baker, was a Vice-Admiral in the navy. His son, the subject of this sketch, was educated at Trinity College, Cambridge, where he graduated B. A. in 1844, and M. A. in 1847. He was ordained Deacon in 1844, and Priest in 1846, and was appointed Vicar of Monkland, Herefordshire, in 1851. He is the author of two or three devotional books, but the work which has given him the widest reputation is "*Hymns Ancient and Modern*" (1861), "*Appendix*" (1868), of which he is the principal compiler. Of this work, it is said, nearly five million copies have been sold.

This hymn is adopted by Sarum; A. and M.; People's; Hymnal Noted; Hymnary.

76. "*Hail, Thou once despised Jesus.*"

John Bakewell (1760). "It was first published in '*Madan's Collection*,' in 1760; it was inserted, with alterations, in '*Toplady's Collection*,' in 1776. In Toplady's edition a stanza has been added, borrowed, with slight variations, from Hymn No. 97 of James Allen." (Rogers' "*Lyra Britannica*.") But Palmer ("*Book of Praise*") says, "The text of this hymn is given from '*Toplady's Collection*,' published in 1776, the original having been given to Toplady by the author, Mr. Bakewell, himself. It had been previously published, in a shorter and altered form, by Martin Madan, in 1760." Miller says the alterations were by Toplady "to accommodate the hymn to his own views." The text is that of Palmer, unaltered; but the last verse of the original is omitted, as in most collections.

John Bakewell was born in 1721, at Brailsford, Derbyshire. He began to preach in 1744. Afterwards removing to London, he became acquainted with the Wesleys, Toplady, Madan and others. In 1749, he was appointed a local preacher by the Wesleys. Subsequently he was master of the Greenwich Royal Park Academy. In his advanced years he retired to Lewisham, where he died in 1819. His tombstone bears the record that "he adorned the doctrine of God our Saviour eighty years, and preached his glorious gospel about seventy years."

This hymn is adopted by Kemble; Barry; Mercer; Irish; Sarum; People's; Windle; Bickersteth; Palmer; Rogers. Also by Presb.; Meth.; Bapt.; Ref. Ch.

77. "*Who is this that comes from Edom.*"

Thomas Kelly (1809); from the 3d edition of his "*Hymns*." The original has five verses, of which the fourth is here omitted. The following are the original readings of lines altered in the text:—

Verse 1, line 3, "To the *slave* proclaiming freedom."

Verse 2, line 5, "Jesus now is strong to save,
" 6, *Mighty to redeem the slave.*"

Thomas Kelly was born at Dublin, in 1769. His father was the Right Hon. Chief Baron Kelly. He studied at Dublin University, taking some honours. He was designed for the law; but in the course of his legal studies, his views changed, and he took Orders in 1792. Somewhat later he became dissatisfied with his connection with the Established Church, and left it and founded a sect which bore his name. He was a man of large and varied learning, and possessing wealth, was able to work independently. He published some prose works, but he is chiefly known for his hymns. The seventh edition (1853) of his "*Hymns*" contains no less than 767 of his compositions. Of course, in so large a number, there are many degrees of excellence. Kelly died in Dublin, May 14, 1855.

This hymn is adopted by Pr. Bk.; Mercer.

78. "*We sing the praise of Him Who died.*"

Thomas Kelly (1815); from a "*Supplement*" to his 4th edition. Sir Roundell Palmer says of this hymn: "It is distinguished by a calm, subdued power, rising gradually from a rather low, to a very high key; I doubt whether Montgomery ever wrote anything quite equal to this." The text is unaltered.

This hymn is adopted by Kemble; S. P. C. K.; Barry; Singleton; A. and M.; People's; Elliott; Alford; Islington; Marylebone; Chope; Morrell and How; Bickersteth; Palmer; Rogers. Also by Cong.

79. "*The Royal Banners forward go.*"

(*Vexilla Regis prodeunt.*)

Venantius Fortunatus (ab. 575); translated by John Mason Neale (1851), and rewritten by the compilers of "*Hymns Ancient and Modern*" (1861). It "was written for the occasion of the reception of a portion of the Holy Cross sent to S. Radegund, at Poitiers." ("*Hymns Ancient and Modern, Annotated*," p. 103.) The text omits one of the verses of the translation; otherwise it is unaltered. It is the best known of our ancient hymns for Good Friday; Neale calls it "one of the grandest in the treasury of the Latin Church." The occasion of its composition makes it "strictly and primarily a processional hymn, though, very naturally, afterwards adapted to Passiontide."

Venantius Honorius Clementianus Fortunatus was born in Venetia about the year 530. He studied at Ravenna, and trained himself to oratory and poetry. About the year 565, he made a pilgrimage to the tomb of the holy Martin at Tours, and in France made the acquaintance of the pious

and talented Queen Rhadegunda. He was influenced by her to remain in that country and enter the priesthood. In the year 599, he became Bishop of Poitiers, and died A. D. 609. His sacred hymns, which are mainly the preservers of his name, occupy but a small space in his eleven books of verse.

This hymn is adopted, with considerable variation in translation, by S. P. C. K.; Sarum; Singleton; A. and M.; People's; Church; Morrell and How; Hymnal Noted; Hymnary.

80. "Behold the Lamb of God!"

Matthew Bridges (1848), in "*Hymns of the Heart*." The text, which is from "*Hymns Ancient and Modern*," is considerably altered from the author's version. The original consists of seven verses, of which the third, fourth and sixth are here omitted. The following is the original version of the portions retained in the text:—

Behold the Lamb!
O Thou for sinners slain,
Let it not be in vain
That Thou hast died:
Thee for my Saviour let me take,
Thee, Thee alone my refuge make,
Thy pierced side.

Behold the Lamb!
Into the sacred flood
Of Thy most precious blood
My soul I cast:
Wash me and make me *pure and clean,*
Uphold me through life's changeful scene,
Till all be past.

Behold the Lamb!
All hail, *Eternal* Word,
Thou everlasting Lord,
Purge out our leaven;
Clothe us with godliness and good,
Feed us with Thy celestial food,
Manna from Heaven.

Behold the Lamb!
Worthy is He alone
To sit upon the throne
Of God above;
One with the Ancient of all days,
One with the *Paraclete* in praise,
All Light, all Love.

Accessible information concerning the author of this hymn, Matthew Bridges, is very meagre. The sketch of him and his writings, by the Rev. F. M. Bird, in the "*Protestant Churchman*," (Dec. 12, 1867,) gives no data of his life, except that in 1852 he "lived at Chester Hill House, Woodchester." Mr. Bridges is a Roman Catholic. In the Preface to "*Hymns of the Heart, for the use of Catholics*," he expresses regret for ever having used his feeble pen against that Holy Apostolic Church, which by Divine grace he has latterly been able to join, after eight years spent in investigating her claims. He has written quite a number of books. Some of his hymns are very beautiful.

This hymn is adopted by A. and M.; Hymnary.

81. "See the destined day arise."

Richard Mant (1837). It seems to be an imitation of an ancient hymn, either by S. Ambrose or Venantius Fortunatus. The Rev. F. M. Bird calls it the second best of the author's translations, though "it is less

a translation than an original, based upon the '*Pange lingua Gloriosi*,' and another Latin hymn." ("*Protestant Churchman*," Oct. 3, 1867.) The text is unaltered.

Richard Mant was born at Southampton, in 1776. He studied at Winchester School, and Trinity College, Oxford. He graduated B. A. in 1797, and M. A. in 1801. He received the Chancellor's prize for an English essay in 1799. In 1802, he commenced his ministerial work as Curate in Southampton. During the few succeeding years, he made several changes, and in 1810, was appointed Vicar of Coggeshall, Essex. In 1811, he preached the Bampton Lectures. He was appointed domestic chaplain to the Archbishop of Canterbury in 1813, and in 1816, was made Rector of S. Botolph, Bishopsgate, London. He was made Bishop of Killaloe in 1820; in 1823, he was translated to the See of Down and Connor, and in 1842, to the See of Dromore. He died November 2, 1848. He was a voluminous writer. Some of his prose works are of considerable value. He also wrote numerous poems and hymns. "Of his volume of '*Ancient Hymns*,' 1837, despite the title, nearly one-half consists of '*Original Hymns*,' in interest and importance they are far above his translations. His learning, devoutness, and scrupulous accuracy of mind, leave nothing to be desired in his hymns but lyrical fire; and the few in which this is found in sufficient degree are of great value." (F. M. Bird, "*Songs of the Spirit*," 1871.)

This hymn is adopted by S. P. C. K.; Barry; A. and M.; Alford; Church; Choze; Bickersteth; Hymnary.

82. "Bound upon the accursed tree."

Henry Hart Milman (1827); in "*Heber's Collection*."

The following are original readings of lines altered in the text:—

Verse 2, line 5, "By earth, that trembles at the doom,
" 6, "By yonder saints who burst their tomb,
" 7, "By Eden promised, ere He died."

Verse 3, line 4, "The ghost given up in agony."
" 6, "In the chamber of the dead."

This hymn is adopted by Mercer; S. P. C. K.; Elliott; Bickersteth; Palmer; Rogers. Also by Ref. Ch.

83. "When I survey the wondrous cross."

Isaac Watts (1709): Hymn 7 of his Third Book. "One of the noblest hymns in the English or any other language, and truly classical in its expression." (Schaff's "*Christ in Song*," 1870.) One verse, the fourth in the original, is omitted in this as in most collections. The text is unaltered except that in the second line of the last verse, the word "tribute" is substituted for "*present*."

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

84. "*Sweet the moments, rich in blessing.*"

* Walter Shirley (1760), from a hymn of James Allen (1757). Allen's hymn begins "*While my Jesus I'm possessing,*" and is in the coarsest vein throughout. It may be found in Rogers' "*Lyra Britannica*," p. 664. Shirley's hymn consists of three eight-line verses; this collection has three four-line verses from Shirley, and a fourth verse which first appeared in "*Hymns Ancient and Modern*" in 1861. The text of Shirley's verses is altered only in verse 3, line 1, where "the" is substituted for "*Thy*," and in line 4, "beaming" is substituted for "*floating*."

James Allen was born at Yorkshire, in 1734. In 1751, he entered S. John's College, Cambridge, but the next year joined the followers of Benjamin Ingham, and became an itinerant preacher. He subsequently joined the Sandemanians, a Scottish sect. He published a small volume of his hymns, called "*Christian Songs*," and was the editor and principal contributor to what is called "*The Kendal Hymn Book*." He died in 1804.

Walter Shirley was born in 1725. He was the friend of Whitefield and Wesley. After preaching with great success in England, he received the living of Loughrea, Ireland, where he continued to exercise his ministry for many years. His last sickness was of a lingering character, and it is related of him that when no longer able to leave his house he used to preach, seated in his chair in his drawing room, to many who gladly assembled to hear. He died in 1786. He published one volume of sermons and two poems.

This hymn is adopted by Kemble; Mercer; Barry; Irish; Sarum; Singleton; A. and M.; Elliott; Church; Islington; Windle; Chope; Morrell and How; Bickersteth; Hymnary; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

85. "*'Tis finished; so the Saviour cried.*"

Samuel Stennett (1787); in "*Rippon's Selection*." The text is unaltered except in two lines, of which the following are the original readings:—

Verse 1, line 3, "'Tis finished; yes, the *race is run*."

Verse 2, line 3, "Is now fulfill'd, as *was* designed."

Samuel Stennett was born at Exeter, in 1727. His father was pastor of a Baptist congregation in that city; afterwards of the Baptist Chapel, Little Wild Street, London. In this latter pastorate the son succeeded

the father in 1758. He died in 1795. Dr. Stennett was the author of several doctrinal works, and a few hymns.

This hymn is adopted by Pr. Bk. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

86. "Go to dark Gethsemane."

James Montgomery (1822); in the "*Leeds Selection*." The last verse of the original (commemorating the Resurrection) is here omitted, as in most collections. The text from "*Additional Hymns*," is unaltered.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Elliott; Alford; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary. Also by Presb.; Cong.; Bapt.

87. "O sacred head! now wounded."

(O Haupt voll Blut und Wunden.)

By Paul Gerhardt (1656), on the basis of S. Bernard's "*Salve, Caput Cruentatum*" (1153). This translation is by James W. Alexander (1849), for Schaff's "*Kirchenfreund*." The original (Latin), containing five verses of ten lines each, addressed "*ad faciem Christi in cruce pendens*," is the best of Bernard's seven passion-hymns. "This classical hymn has shown an imperishable vitality," says Schaff ("*Christ in Song*," p. 178), "in passing from the Latin to the German, and from the German into the English, and proclaiming in three tongues, and in the name of three confessions, with equal effect, the dying love of our Saviour, and our boundless indebtedness to him." Alexander's translation consists of ten eight-line verses, of which the second, third, fifth, sixth and ninth are here omitted. The text is unaltered, except that line 5 of verse 3 reads "Lord of my life," instead of "*My Lord of life*," as in the original.

S. Bernard—the "best and greatest man of his age"—who is distinguished as S. Bernard of Clairvaux, was born in Fontaine, Burgundy, in 1091. His father was a nobleman. He was educated at the University of Paris, and entered, at the age of 22, the Cistercian monastery of Cîteaux, in Burgundy. By means of the remarkable influence over others, which afterwards so distinguished him, he induced his five brothers and several companions to enter the monastic life. At the age of 25, he was appointed Abbot of a new monastery at Clairvaux, in Champagne. This position he continued to hold though high preferment was repeatedly offered him. Kings and Popes not seldom made him a court of appeal, and yielded to his decisions. Six councils of the church are attributed to him. It was through his persuasion that the King of France undertook the crusade of the year 1146. Luther calls him "the best monk that ever lived." He was a great theologian, following Augustine in his doctrines. His works are numerous and varied in character. He died in 1153.

Paul Gerhardt was born in Saxony, in 1606. Studying during the time of the Thirty Years' War, he did not enter upon his ministry till war was

at an end. His first pastorate was at Mittenwolde, whither he went in 1651. In 1657, he removed to S. Nicholas' Church, Berlin. There he became known as a hymn-writer, and published his first collection in 1666. As a preacher and pastor he was held in high honour. In 1666, he was deposed from his spiritual office because of his unyielding adherence to Lutheran doctrine. He also suffered severely from domestic bereavement. In 1668, he became Archdeacon in Lübben, Saxony, where he remained till his death in 1676. He left 123 hymns. In German sacred poetry of the older school, Gerhardt ranks next to Luther. Schaff terms him "the prince of German hymnists." His hymns, which are the expression of a simple but sublime faith in God, combine simplicity with depth and force. "His portrait, in the church of Lübben, bears the inscription, 'Theologus in cribro Satanae versatus,' i. e., 'A divine sifted in Satan's sieve.'"

James Waddell Alexander was born in Louisa County, Virginia, in 1804. He graduated at the College of New Jersey in 1820; was appointed tutor in the same in 1824; pastor in Charlotte Co., Va., 1825; pastor in Trenton, N. J., 1828; editor of "*The Presbyterian*" in 1830; Professor of Rhetoric in the College of New Jersey in 1833; pastor in New York in 1844; Professor of Ecclesiastical History in Princeton Theological Seminary in 1849; pastor in New York in 1851. He died in 1859. His published works are numerous and popular.

This hymn, in its various translations, is adopted by Mercer; Sarum; Singleton; A. and M.; People's; Elliott; Canterbury; Chope; Bickersteth. Also by Presb.; Cong.; Bapt.; Ref. Ch.

88. "*Hark! the voice of love and mercy.*"

Written (probably) by Jonathan Evans (1787); in "*Rippon's Selection*," and entitled "*Finished Redemption*."

Concerning the authorship of this hymn, see Rogers' "*Lyra Britannica*," p. 677. Rogers gives five verses as the original; of these, the fourth is here omitted. Of lines altered in the text, the following are the original:—

Verse 2, line 2, "*Do these charming words afford.*"

Verse 4, line 2, "*Join to sing the pleasing theme.*"

" 4, "*Join to praise Immanuel's Name.*"

Jonathan Evans was born at Coventry, in 1749. He was, in early life, employed in a ribbon manufactory, and was very irreligious. In 1778, he was converted, and joined the Congregationalists. For some time he preached the Gospel in the opportunities his secular employment afforded. In 1784, he purchased a building at Foleshill, and there began his stated ministry. He died in 1809. He was the author of several hymns.

This hymn is adopted by Hall; Kemble; Mercer; Barry; Sarum; Singleton; Elliott; Islington; Windle; Bickersteth; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

89. "O come and mourn with me awhile."

Frederick William Faber (1849); from his "*Jesus and Mary*," consisting of twelve verses, of which eight are here omitted. In the verses retained there are some alterations. Thus, in the last line of each of the first three verses, the original has "*Jesus, our Love*," instead of "*Jesus, our Lord*," as in the text. Other lines altered are as follows in the original:—

Verse 1, line 2, "See, Mary calls us to her side;
" 3, O come and let us mourn with her."

Verse 4, line 3, "A broken heart love's cradle is;
" 4, Jesus our Love, is crucified."

Frederick William Faber was born in 1815; graduated B. A. at Oxford, in 1836; was a college Tutor and Fellow for some years. In 1843, he entered upon the living of Elton, Huntingdonshire. In 1846, he became a Roman Catholic; in 1849, he established the Brotherhood of the London "Oratorians," or "Priests of the Congregation of S. Philip Neri." This Oratory removed in 1854 to Brompton, where Faber died in 1863. He was one of the most eminent hymn-writers of this century. His hymns are full of beauty and fervent devotion. They seem to have been written in the spirit of what he says in his preface to a complete edition; *i. e.*, "It is an immense mercy of God to allow any one to do the least thing which brings souls nearer to Him."

This hymn is adopted by S. P. C. K.; Sarum; A. and M.; People's; Choep; Hymnal Noted; Bickersteth; Hymnary.

90. "Resting from His work to-day."

Thomas Whytehead (1842), and rewritten in "*Hymns Ancient and Modern*" (1861). The original, which is more of a poem than a hymn, consists of seven verses. It may be found in the Preface to Biggs' "*Annotated Edition of Hymns Ancient and Modern*" (1867). The present version may almost be said to be a new hymn. The text, from A. and M., is unaltered.

Thomas Whytehead was born at Thormanby, York, in 1815. He studied at Beverly Grammar School, and S. John's College, Cambridge; graduated B. A. in 1837, and M. A. in 1840. He received various honours at the University, among them the Chancellor's medal for English verse. In 1839, he was appointed Curate of Freshwater, Isle of Wight. In 1841, he was appointed chaplain to the Bishop of New Zealand, but died the next year after reaching Sidney. One of his last works was to translate Bishop Ken's "Evening Hymn" into Maori. The few works which he published give a favorable impression of the piety and learning of their author.

This hymn is adopted by Sarum; Singleton; A. and M.; Choep. Also by Ref. Ch.

91. "*Pain and toil are over now.*"

Mrs. Cecil Frances Alexander, wife of the Bishop of Derry. From her "*Verses for Holy Seasons*" (1870). The original has six six-line verses. The hymn in the text has three four-line verses. The following are the original readings of lines altered in the text:—

Verse 2, line 3, "Bring the Roman's *dreaded* seal,
" 4, "Bring the *stanchest* sentinel."

Verse 3, "Yea with morning's purple ray,
Baffled warriors in your sight
Shall the stone be roll'd away,
And bright angels robed in white."

Cecil Frances Alexander is the daughter of Major Humphreys, of Strabane, Ireland. In 1850, she was married to the Rev. William Alexander, an author in prose and poetry, and now Bishop of Derry. Mrs. Alexander has published several books, of which "*Hymns for Little Children*" has probably had the largest sale. They are a most successful and beautiful exposition of the doctrines of the Church Catechism. (Vide "*Monthly Packet*," vol. v., p. 20.)

The Editor does not find this hymn in any of the collections examined.

92. "*All is o'er, the pain, the sorrow.*"

John Moultrie (1858). The original has twenty verses. (Vide Mrs. C. F. Alexander's "*Sunday Book of Poetry*," 1864.) The verses of the text are the first, second, third and twentieth of the original. The lines altered have the following original readings:—

Verse 1, line 2, "Human taunts and *fiendish* spite."
" 5, "Yet once more, *to seal his doom,*
" 6, "Christ must sleep within the *tomb.*"

Verse 2, line 2, "*Which on yonder cross He bore.*"

Verse 3, line 1, "Close and still the *cell* that holds Him."

Verse 4, line 1, "*All night long, with plaintive voicing,*
" 2, "Chant *His requiem* soft and low;
" 3, "Loftier strains of *loud rejoicing.*"

Mr. Moultrie has published quite a number of poems and hymns, which have received warm commendation in England.

This hymn is adopted by Barry; Singleton; Church; Choep; Morrell and How. Also by Ref. Ch.

93. "*I would not live alway; I ask not to stay.*"

William Augustus Muhlenberg (1824); in Prayer Book Collection (1826). The whole poem is given in "*I would not live alway, and Other Pieces, by the same author*" (1860). The text is from the Prayer Book Collection, unaltered.

This hymn is adopted by Pr. Bk. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

94. "*God of my life, O Lord most high.*"

Tate and Brady (1696); Psalm lxxxviii. The text has been revised in recent times.

It is adopted by Pr. Bk.

95. "*My grateful soul shall bless the Lord.*"

Tate and Brady (1696); Psalm xvi.

It is adopted by Pr. Bk.

96. "*This life's a dream, an empty show.*"

Isaac Watts (1719); a part of his metrical version of the 17th Psalm. The text is unaltered.

This hymn is adopted by Kemble; Mercer; Barry; Elliott; Alford; Islington; Marylebone; Windle; Bickersteth. Also by Presb.; Cong.; Bapt.; Ref. Ch.

97. "*It is not death to die.*"

George W. Bethune. From his "*Lays of Love and Faith*" (1847). Based on the French of Dr. Caesar Malan, pastor of an Independent Reformed Church at Geneva. This hymn was sung, by his own direction, at Bethune's funeral. The text is unaltered.

George W. Bethune was born at New York, in 1805. He was at different times pastor of congregations of the Dutch Reformed Church, in Rhinebeck, Utica, Philadelphia and Brooklyn, and was of great prominence in that Communion. He was the author and editor of numerous publications. He died in Florence, Italy, in 1862.

This hymn is adopted by Presb.; Cong.; Ref. Ch.

98. "*Christ the Lord is risen to-day.*"

Charles Wesley (1739). The original has eleven verses. The first, second, third and fifth, form the present hymn. The following are the original readings of lines altered in the text:—

- Verse 2, line 2, "Fought the fight, the *battle* won;
 " 3, *Lo! our Sun's eclipse is o'er,*
 " 4, *Lo! He sets in blood no more."*
 Verse 3, line 3, "Death in vain forbids *His* rise."

This hymn is adopted by Pr. Bk.; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

99. "*Jesus Christ is risen to-day.*"

Anonymous (ab. 1750). "It has been traced by Sedgwick to a school-book of sacred history, printed at Northampton about the middle of the 18th century, written by one C. B., probably a friend or pupil of Dr. Doddridge." (*Monthly Packet*, vol. iv., p. 318.) Schaff says it is "reproduced from a Latin hymn of the 15th century, which exists in different forms." (*Christ in Song*, p. 253.)

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer. Also by Cong.; Ref. Ch.

100. "*At the Lamb's high feast we sing.*"

(*Ad Regias Agni dapes.*)

From the Roman Breviary, recast from a hymn of S. Ambrose. Translated by Robert Campbell (1850), in his "*Hymns and Anthems.*" Largely altered in "*Hymns Ancient and Modern*," from which the text is taken. The following are Campbell's translations of lines altered in the text:—

- Verse 1, line 3, "*Washed our garments* in the tide."
 " 6, "*Gives the guests His blood* for wine."
 " 8, "*Love the Victim, Love the Priest.*"
 Verse 2, line 5, "*Christ the Lamb, Whose blood* was shed."
 Verse 3, line 2, "*Powers of hell* beneath Thee lie;
 " 3, *Death is conquered* in the fight."

(The last four lines of verse third are new.)

- Verse 4, "*Paschal triumph, Paschal joy,*
 Only sin can this destroy;
 From the death of sin set free,
 Souls reborn, dear Lord, in Thee.
 Hymns of glory, songs of praise,
 Father, unto Thee we raise;
 Risen Lord, all praise to Thee,
 Ever with the Spirit be."

S. Ambrose was born in Gaul about the year 340. He studied for the bar, in Milan, obtaining distinction; and was appointed Consular Prefect of the province in which Milan was situated. In the year 374, the people of Milan chose him for their Bishop by popular acclamation. He shrank from the high responsibility of ecclesiastical office, and even fled the city to avoid it. But at last he accepted it to conciliate opposing parties, and thenceforth gave himself unreservedly to the work. In the great Arian controversy of that day he took strong ground against the heretics, declining to yield to imperial demand, and when sentenced to banishment for his contumacy, refusing to go. He also disciplined the Emperor Theodosius for permitting the massacre of the Thessalonians. Ambrose died at Milan, in 397, and the great church where he is buried is called Basilica Ambrosiana.

To Ambrose is attributed the introduction of the singing of psalms in the Western Church, and also the practice of antiphonal or responsive singing. In reply to some who charged him with leading away the people by the singing of hymns, Ambrose said, "A grand thing is that singing, and nothing can stand before it. For what can be more telling than that confession of the Trinity which a whole population utters, day by day? For all are eager to proclaim their faith, and in measured strains have learned to confess Father, Son, and Holy Ghost." The Benedictine authors attribute only twelve hymns to Ambrose; other hymns are called Ambrosian because they are evidently of his school. S. Augustine, in his "*Confessions*," testifies to the effect of the hymns and music introduced into the Church of Milan by Ambrose, his spiritual father. "How did I weep, O Lord! through Thy hymns and canticles, touched to the quick by the voices of Thy sweet attuned church! The voices sank into mine ears, and the truths distilled into my heart, whence the affections of my devotions overflowed; tears ran down, and I rejoiced in them."

Robert Campbell was an advocate residing in Edinburgh. He is not much known as an author, but some of his hymns have been adopted in several hymnals. He was a Roman Catholic. His death occurred in 1868.

This hymn is adopted by S. P. C. K.; Barry; Sarum; Singleton; A. and M.; Elliott; Church; Chope; Morrell and How; Hymnal Noted; Hymnary. Also by Presb.; Ref. Ch.

101. "*Angels, roll the rock away!*"

This hymn "is based," says Dr. Schaff, "upon an older and longer hymn of Thomas Scott (who published 104 '*Lyric Poems and Hymns*,' 1773), commencing '*Trembling earth gave awful signs*.' It was transferred to the '*Warrington Collection*,' in seven verses, with a '*Hallelujah*' after each verse. It was altered by Thomas Gibbons (a Congregational minister in England, 1720-1785), and passed through various transformations." The present version reads almost like another hymn. The text is from Singleton, unaltered. In some of the Hymnals adopting it, the earlier version is followed.

This hymn is adopted by Kemble; Singleton; Windle. Also by Presb.; Bapt.; Ref. Ch.

102. "Come see the place where Jesus lay."

Thomas Kelly (1804). Rewritten in "*Hymns Ancient and Modern*" (1861). The following is the original version as given by Kemble:—

"He's gone! see where His body lay,
A prisoner till th' appointed day,
Released from prison then.
Why seek the living with the dead?
Remember what the Saviour said,
That He should rise again."

[Why should His people now be sad?
None have such reason to be glad,
As reconcil'd to God.
Jesus, the mighty Saviour lives;
To them eternal life He gives,
The purchase of His blood.]

O joyful sound! O glorious hour!
When Jesus, by almighty power,
Reviv'd, and left the grave.
In all His works behold Him great!
Before, almighty to create!
Almighty now to save!

Why should His people fear the grave?
Since Jesus will their spirits save,
And raise their bodies too. [fail?
What though this earthly house shall
Almighty power will yet prevail,
And build it up anew.]

"The first begotten from the dead,"
Behold Him risen, His people's Head,
To make their life secure. [breath,
They too, like Him, shall yield their
Like Him, shall burst the bands of death:
Their resurrection sure.

Ye ransom'd, let your praise resound,
And in your Master's work abound,
With strong and patient faith!
Be sure your labour's not in vain;
Your bodies shall be rais'd again,
No more to suffer death.

This hymn is adopted by Kemble; S. P. C. K.; Barry; Sarum; A. and M.

103. "The strife is o'er, the battle done!"

(*Finita jam sunt praelia!*)

A hymn of the 12th century; translated by Francis Pott (1860). The text is unaltered.

Francis Pott studied at Brasenose College, Oxford, where he graduated B. A. in 1854, and M. A. in 1857. He was ordained Deacon in 1856, and Priest in 1857. He was Curate of Bishopsworth, Bristol, 1856; of Ardingley, Sussex, 1858; was appointed to Ticehurst in 1861; and is now incumbent of Northill, Bedfordshire. Mr. Pott has made many acceptable translations, and has edited "*Hymns Fitted to the Order of Common Prayer, etc.,*" a compilation of real merit.

This hymn is adopted by Singleton; A. and M.; Hymnary. Also by Ref. Ch.

104. "Jesus lives! no longer now."

(Jesus lebt! mit Ihm auch ich.)

Christian Fürchtegott Gellert (1757); translated by Miss Frances Eliza Cox (1841) in "*Sacred Hymns from the German.*" The original German, and also Miss Cox's translation, each contains six lines in every verse. Miss Cox rewrote her translation in 1864. The abridged version

of the text is of uncertain origin, but has been in popular use for some time. The differences between the text and Miss Cox's two translations are not given. (Vide Bird's "*Notes on Hymnody*," in "*Protestant Churchman*," Oct. 24, 1867.)

Gellert was born in 1715, in Saxony, where his father was minister for fifty years. His father was a poet, and young Gellert early developed poetical tastes. His advantages for study, were, on account of his father's narrow means, somewhat limited. But, with a desire for usefulness, he made the most of his opportunities, and taking a degree in the Faculty of Belles Lettres, he acquired the right of giving public lessons in the year 1745-46. His lectures on poetry and eloquence were very popular. He also published some works of varied character. He died, greatly beloved, in 1769. Says his biographer, "Perhaps no grave has ever been watered with so many and such sincere tears." Kübler, in his "*Historical Notes to the Lyra Germanica*" (1865), says that Gellert "may be called the head of a new school of German hymn-writers, during the middle and latter half of the last century, in whose hymns the didactic element prevails, since they mostly enforce lessons of Christian duty, and inculcate religious doctrines."

Frances Elizabeth Cox shares with Catherine Winkworth the honours of being most successful in the translation of German hymns. Her "*Sacred Hymns from the German*" (Pickering, 1841) contains forty-nine hymns, original and translation standing opposite each other; and eleven pages at the end devoted to brief accounts of the authors. In 1863, she published an enlarged edition. The main difference between her translations and Miss Winkworth's, is, that she always retains the original metre. For an interesting article on Miss Cox's translations, the reader is referred to Bird's "*Notes on Hymnody*" in the "*Protestant Churchman*," Oct. 24, 1867.

This hymn is adopted by Hall; S. P. C. K.; Barry; Irish; Sarum; A. and M.; People's; Elliott; Alford; Church; Choep; Hymnal Noted; Bickersteth; Hymnary. Also by Presb.; Ref. Ch.

105. "The day of resurrection."

(Ἀναστάσεως ἡμέρα.)

S. John Damascene (ab. 760); translated by John Mason Neale (1862) in "*Hymns of the Eastern Church*." "The original is the hymn of victory sung at the first hour of Easter morning, when, amid general exultation, the people were shouting, 'Christ is risen!' Its intrinsic excellence is only equalled by its appropriateness to the soul stirring occasion. The Abbé Migne has given the original in his '*Cursus Patrologiae*;' it consists of twenty-seven verses, and is entitled 'Εἰς τὴν κυριακὴν τοῦ Πάσχα.' The text is like the translation, except in two lines, of which the following are the original:—

Verse 1, line 1, " 'Tis the day of resurrection."

" 6, "From earth unto the sky."

S. John Damascene is called by Gibbon "the last of the Greek Fathers," though others make John Mauropus (1060) the last. Few particulars of his life can be discovered. Neale places his death about 780. He had versatile talents; was a learned and eloquent preacher, a profound student, a great poet. For a time he was a Priest of the Church of Jerusalem, but afterwards retired to the monastery of S. Sabas, between Jerusalem and the Dead Sea, where he died between 754 and 787.

This hymn is adopted by Irish; Sarum; A. and M.; People's; Hymnal Noted; Bickersteth; Hymnary.

106. "*Christ the Lord is risen again!*"

(*Christus ist erstanden.*)

An Easter hymn of the Bohemian Brethren in the 15th century, translated into German by Michael Weiss (1531) and, after him, into English by Miss C. Winkworth (1858) in "*Lyra Germanica*," Second Series, 1862. One verse is omitted. The following are the originals of the few lines altered in the text:—

Verse 1, line 3, "Hark, the angels shout for joy."

Verse 6, line 2, "Christ, to-day Thy people feed."

" 4, "That we all may sing for aye."

The Bohemian Brethren were the remains of an ancient Slavonic Christianity which owed its origin to the teaching of two Greek monks in the 9th century, and was in existence before the papal authority and Roman liturgy found their way to Bohemia. Throughout the Middle Ages a tacit struggle existed between the two elements. When the Reformation began, the Bohemian Brethren were among the first to hail it. As early as 1522 they sent messengers to Luther offering their co-operation. This Luther declined; but later, after some conferences and explanations, he consented to receive them as co-labourers. They afterward generally joined the Zwinglians, in which body they finally disappear from the page of history, although the modern society of United Brethren, or Moravians, may be regarded as an offshoot from this body.

Michael Weiss was born at Neisse, in Silesia. He was a pastor among the Bohemian Brethren, and a contemporary with Luther. His hymns have received commendation. He died in 1540.

Catherine Winkworth is "the most gifted translator of any foreign sacred lyrics into our tongue, after Dr. Neale and John Wesley; and in practical services rendered, taking quality with quantity, the first of those who have laboured upon German hymns. Our knowledge of them is due to her more largely than to any or all other translators; and by her two series of *Lyra Germanica*, her *Chorale Book*, and her *Christian Singers of Germany*, she has laid all English-speaking Christians under lasting obligation." (Bird's "*Songs of the Spirit*," p. 235.)

This hymn is adopted by S. P. C. K.; Barry; A. and M.; Elliott; Hymnary.

107. "*He is risen! He is risen!*"

Mrs. Cecil Frances Alexander (1846); in "*Verses for Holy Seasons*." The original has five verses, of which two are here omitted. The few lines altered in the text, are, in the original, as follows:—

Verse 2, line 5, "*Blood can wash all sins away.*"

Verse 3, line 3, "*We are free from sin's dark prison.*"

" 5, "*And a brighter Easter beam*

" 6, "*On our longing eyes shall stream.*"

This hymn is adopted by S. P. C. K.; Barry; Sarum; Singleton; People's; Canterbury; Church; Morrell and How; Hymnary.

108. "*Lift your glad voices in triumph on high.*"

Henry Ware (1820); appeared first in the "*Christian Disciple*." The text is unaltered.

Henry Ware was born at Hingham, Massachusetts, in 1793. His father was a Unitarian minister; afterwards a Professor in Harvard College. Young Ware graduated at Harvard, studied theology, and became minister of the Second Unitarian Society, in Boston, in 1817. After a ministry of twelve years, he made a foreign tour, and on his return was elected "Parkman Professor of Pulpit Eloquence and Pastoral Theology" in Harvard College. In this position he obtained eminence. He died in September, 1843. His collected works in four volumes, were edited after his death, by the Rev. Chandler Robbins.

This hymn is adopted by People's. Also by Meth.; Bapt.

109. "*To Him Who for our sins was slain.*"

Arthur Tozer Russell (1851); from his "*Psalms and Hymns*." The only lines altered are in the last verse; the third line of which, in the original has "*ye*" instead of "*we*," and the fifth line, "*and*" instead of the last "*our*."

Arthur Tozer Russell was born at Northampton, March 20, 1806. He entered S. John's College, Cambridge, in 1824, took the Hulsean Prize in 1825, and was afterwards elected to a scholarship. He was ordained Deacon in 1829, Priest in 1830, and the same year was appointed Vicar of Caxton. In 1852, he was preferred to the vicarage of Whaddon. In 1863, he removed to S. Thomas', Toxteth Park, near Liverpool, and in 1867, to Holy Trinity, Wellington, Salop. He is the editor and author of numerous publications, among them several volumes of hymns.

This hymn is adopted by Palmer.

110. "*Thus God declares His sovereign will.*"

Tate and Brady (1696); Psalm ii. The text was subsequently altered. This is adopted by Pr. Bk.

111. "*Once the angel started back.*"

(*Ad Regias Agni dapes.*)

John Williams (1845); from his "*Ancient Hymns of Holy Church.*" The original has eight verses, of which five are here omitted. The lines altered in the text are in the original as follows:—

Verse 2, line 2, "Dimly shadow'd in *time past.*"

Verse 3, line 1, "*O Thou Victim* come from heaven."

John Williams was born at Deerfield, Mass., in 1817; graduated at Trinity College, Hartford, in 1835; was ordained Deacon, 1838; Priest, 1841; Rector of S. George's, Schenectady, N. Y., 1842; President of Trinity College, 1848-1853; Assistant Bishop of Connecticut, 1851, and sole Bishop, by the death of Bishop Brownell, in 1865. He has edited a number of works of value.

This hymn is not found in any of the collections examined.

112. "*Joy fills the dwelling of the just.*"

Tate and Brady (1696); Psalm cxviii. This is adopted by Pr. Bk.; S. P. C. K.

113. "*Thou art gone up on high.*"

Mrs. Emma Toke (1851); in "*Psalms and Hymns.*" The text is unaltered.

Mrs. Toke is the wife of the Rev. Nicholas Toke, Rector of Godington, Ashford, Kent. The present hymn (with others) was written at the request of a friend, and was sent anonymously to the committee of the S. P. C. K., when they were arranging their Hymn Book.

This hymn is adopted by S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Elliott; Windle; Canterbury; Morrell and How; Bickersteth; Hymnary; Palmer. Also by Presb.

114. "*Hail the day that sees Him rise.*"

Charles Wesley (1739); from his "*Hymns and Sacred Poems.*" "The most popular of our English Ascension Hymns." (*Biggs.*) The original has ten verses, of which the third, seventh, ninth and tenth are here

omitted. But two lines are altered in the text: these are as follows in the original:—

Verse 2, line 1, "There the *pompous* triumph waits."

Verse 6, line 1, "*Grant*, though parted from our sight."

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Sarum; Singleton; A. and M.; People's; Elliott; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Rogers. Also by Presb.; Meth.; Bapt.; Ref. Ch.

115. "*Look, ye saints; the sight is glorious.*"

Thomas Kelly (1809). The text does not vary from the original except in verse 2, line 3, where "on" is substituted for "*in*."

This hymn is adopted by Kemble; Barry; Windle; Rogers. Also by Presb.; Bapt.; Ref. Ch.

116. "*Crown Him with many crowns.*"

Matthew Bridges (1848); in "*The Passion of Jesus*." This hymn is entitled "*The Song of the Seraphs*." One verse, the fifth in the original, is here omitted. The following are the original of lines altered in the text:—

Verse 2, line 6, "*As of that Rose the stem.*"

Verse 3, line 3, "*Rich* wounds, yet visible above."

Verse 4, line 4, "*Absorbed* in prayer and praise."

Verse 5, line 7, "*Thy praise shall never, never fail.*"

This hymn is adopted by S. P. C. K.; Sarum; A. and M.; People's; Hymnal Noted; Hymnary.

117. "*Our Lord is risen from the dead.*"

Charles Wesley (1741); in John and Charles Wesley's "*Collection of Psalms and Hymns*." The text is without alteration.

This hymn is adopted by Pr. Bk.; Kemble; Mercer; Sarum; Singleton; Elliott; Islington; Bickersteth. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

118. "*The atoning work is done.*"

Thomas Kelly (1806); The only alterations in the text are in verse 1, line 6, where "He" is substituted for "*And*," and in verse 2, line 5, where "withstands" is substituted for "*objects*."

This hymn is adopted by Kemble; Sarum; Islington; Canterbury; Rogers. Also by Cong.

119. "*The rising God forsakes the tomb.*"

Isaac Watts (1706); afterwards rewritten by John Wesley. The first verse of Watts' original begins as follows:—

"He dies, the Heavenly Lover dies."

As improved by Wesley it begins thus:—

"He dies, the Friend of sinners dies."

The first three verses of the original are here omitted. The altered lines of the verses retained, are as follows in the original:—

Verse 2, line 2, "And led the *monster* death in chains."

Verse 3, line 3, "*Then ask the monster where's his sting,*
" 4, "And *where's* thy victory, *boasting* grave?"

This hymn is adopted by Pr. Bk.; Hall; Kemble; Windle; Islington. Also by Presb.; Cong.; Meth.; Bapt.

120. "*O all ye people, clap your hands.*"

Tate and Brady (1696); Psalm xlvii. Subsequently altered. This is adopted by Pr. Bk.; Kemble.

121. "*Lift up your heads, eternal gates.*"

Tate and Brady (1696); Psalm xxiv. Subsequently altered. This is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Windle; Chope; Morrell and How. Also by Cong.

122. "*The servants of Jehovah's will.*"

Tate and Brady (1696); Psalm lxviii. This is adopted by Pr. Bk.; Kemble.

123. "*Behold the glories of the Lamb.*"

Isaac Watts (1709); from his "*Hymns.*" This is said to have been his first hymn composed for use in public worship. The original has eight verses, of which the third, fourth and fifth are here omitted. There are no alterations in the text except that in verse 1, line 2, "*amid*" is substituted for "*amidst.*"

This hymn is adopted by Kemble; Sarum; Chope; Rogers. Also by Presb.; Cong.; Bapt.

124. "Stand up, my soul, shake off thy fears."

Isaac Watts (1709); from his "*Hymns*." The third and fourth verses of the original are here omitted. The only lines altered in the text are the following, which in the original read thus:—

Verse 1, line 4, "*Where thy great Captain Saviour's gone.*"

Verse 2, line 3, "*Thy Jesus nail'd them to the cross.*"

This hymn is adopted by Kemble. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

125. "He's come, let every knee be bent."

Anonymous. "From a very curious 'Specimen' of ten hymns, with music, appended to a sermon by Arthur Bedford, '*The Excellency of Divine Music*,' 1733. This is probably older, but I have not traced it further back. Six verses of it, altered, are in John Arnold's '*Compleat Psalmody*,' third edition, 1753; and four (vv. 1, 4, 5 and 6) in the American Prayer Book Collection." (Bird's "*Songs of the Spirit*," p. 319; which may be consulted for a complete version of the hymn.) The following is the original of the verses adopted in the text:—

He's come, let every knee be bent,
All hearts new joys resume;
Let nations sing with one consent,
The Comforter is come.

What greater gift, what greater love,
Can God on man bestow?
'Tis half the angels' heaven above,
And all our heaven below.

Hail, blessèd Spirit! not a soul
But doth Thy goodness feel;
Thou dost our darling sins control,
And fix our wavering zeal.

Thou to the conscience dost convey
The checks that all must know;
Thy motions first do show the way;
Then give us strength to go.

This hymn is adopted by Pr. Bk.

126. "O Spirit of the living God."

James Montgomery (1825); from his "*Christian Psalmist*." The original has six verses, of which the fourth and sixth are here omitted. The only alteration in the text is in the last line of the fourth verse, where "people" is substituted for "*kindred*."

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Singleton; Elliott; Islington; Marylebone; Windle; Canterbury; Morrell and How; Bickersteth; Palmer. Also by Presb.; Meth.; Bapt.; Ref. Ch.

127. "Come, Holy Ghost, Creator, come."

One of the translations of the "*Veni Creator*," probably by Nahum Tate, being from the "*Supplement*" (1703) to his "*New Version*" of the Psalms. The original, as given by Bird in "*Songs of the Spirit*," p. 174, consists of four eight-line verses. The text, which is unaltered (except in verse 1, line 2, "these" is substituted for "the," and in line 4, "be" is substituted for "is"), comprises the first two verses of the original.

This hymn is adopted by Pr. Bk.; S. P. C. K.; Irish. Also by Presb.

From Bird's "*Songs of the Spirit*," some notes are gathered concerning this famous hymn, the "*Veni Creator Spiritus*." Its authorship is uncertain. Daniel ascribes it to Charlemagne (d. 814). The first distinct mention of it is in the "*Historia Delationis S. Marculfi*," A. D. 898. The Bollandists in the "*Acta Sanctorum*," in the life of Notker, ascribe it to Charlemagne. Daniel says that the action of the Synod, assembled by his authority at Aquisgranum, in 809, on the doctrine proposed by him concerning the procession of the Holy Spirit from the Father and the Son, moved him to the preparation of this hymn, and that it was probably written by him.

Others have supposed that it was written for Charlemagne by Alcuin. Trench says it "is certainly older."

Mone affirms that it could not have been written by Charlemagne, who was not sufficiently master of the Latin language to write it. The accentuation in the fifth verse betrays an acquaintance with the Greek, of which Charlemagne was ignorant. He ascribes it to Gregory the Great, to the style of whose hymns it has much resemblance.

Wackernagel agrees with Mone in ascribing it to Gregory the Great.

The sixth verse "*Da gaudiorum præmia*," is generally conceded to be a later insertion.

The hymn at once took high rank among the Spirit Hymns. It was appointed to be used, says Daniel, at the creation of a Pope, the election of a Bishop, the coronation of Kings, the celebration of a Synod, the elevation and translation of Saints, etc. In the Breviary it is appointed for the Vespers of Pentecost, and at Terce, in commemoration of the descent of the Spirit upon the Apostles at that hour. It was among the earliest of the translations at the Reformation in the German and Anglican Churches, and appointed for use both in the Ordination service, and on other important occasions.

Bird, in the "*Songs of the Spirit*," gives nine translations of the *Veni Creator*.

The following is the original of the hymn:—

Veni Creator Spiritus,
Mentes tuorum visita,
Imple supernâ gratiâ
Quæ tu creâsti pectora.

Qui Paraclitus diceris,
Altissimi donum Dei,
Fons vivus, ignis, caritas,
Et spiritalis unctio.

Tu septiformis munere,
Dextræ Dei tu digitus,
Tu rite promissum Patris,
Sermone ditans guttura.

Accende lumen sensibus,
Infunde amorem cordibus,
Infirma nostri corporis,
Virtute firmans perpeti.

Hostem repellas longius,
Pacemque dones protinus,
Ductore sic te praevio,
Vitemus omne noxium.

Da gaudiorum præmia,
Da gratiarum numera,
Dissolve litis vincula,
Adstringe pacis fœdera.

Per te sciamus da Patrem,
Noscamus atque Filium
Te utriusque Spiritum
Credamus omni tempore.

Sit laus Patri cum filio,
Sancto simul Paraclito,
Nobisque mittat Filius
Charisma Sancti Spiritûs.

Other translations of the *Veni Creator* are to be found in Hymns 129 and 137, of this collection.

128. "Come, Holy Spirit, heavenly Dove."

Isaac Watts (1707). The original has five verses, of which the fourth is here omitted. The altered lines of the text are, in the original, as follows:—

Verse 2, line 2, "Fond of these *trifling* toys:

Verse 3, line 1, "In vain we tune our *formal* songs."

" 3, Our souls *can neither fly nor go*."

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; Barry; Irish; Singleton; Elliott; Church; Islington; Marylebone; Windle; Canterbury; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

129. "Creator, Spirit, by Whose aid."

John Dryden; "it is believed," says Miller, "late in life, when he had become a Romanist." "This volume probably contains nothing grander than Dryden's paraphrase of *Veni Creator*." (*Songs of the Spirit*, p. 164.) The original has thirty-nine lines, not divided into verses. In this collection fifteen lines are omitted. The text is without alteration.

John Dryden was born at Aldwinkle, Northamptonshire, August 9, 1631. He was educated at Westminster School, and at Trinity College, Cambridge, where he graduated M. A. in 1657. His after life was that of a poet and man of letters, and under a variety of external circumstances. He was very ready to adapt himself to the many political changes of his day. He died May 1, 1700, and was buried in Westminster Abbey. Without dispute he may be called one of the greatest of British poets. His published works are very numerous. Sir Walter Scott edited them in eighteen octavo volumes.

This hymn is adopted by Hall; Kemble; S. P. C. K.; Barry; Irish; Sarum; Singleton; People's; Alford; Church; Islington; Marylebone; Windle; Canterbury; Bickersteth; Rogers. Also by Presb.; Ref. Ch.

130. "Lord God, the Holy Ghost."

James Montgomery (1819); from "*Cotterill's Psalms and Hymns*." It was slightly revised by the author in 1825. The text is without alterations.

This hymn is adopted by Mercer; Canterbury; Bickersteth; Palmer. Also by Presb.; Cong.; Meth.; Ref. Ch.

131. "Come, gracious Spirit, heavenly Dove."

Simon Browne (1720); from his "*Hymns and Spiritual Songs, in Three Books, designed as a Supplement to Dr. Watts*." It is headed "*The Soul Giving itself up to the Conduct and Influence of the Holy Spirit*." The original has seven verses. The version in this collection has numerous alterations, and the last two verses seem to be made up of transposed portions of the third, fourth and fifth verses of the original. The following original of the first five verses is from the "*Songs of the Spirit*:"

Come, *Holy Spirit*, heavenly Dove,
My sinful maladies remove;
Be Thou my *Light*, be Thou my Guide;
O'er every thought and step preside.

The light of Truth to me display,
That I may know and choose my way;
Plant holy fear within my heart,
That I from God may ne'er depart.

Conduct me safe, conduct me
far
From every sin and hurtful
snare;

Lead me to God, my final Rest,
In His enjoyment to be blest.

Lead me to Christ, the living Way,
Nor let me from His pastures stray;
Lead me to Heaven, the seat of bliss,
Where pleasure in perfection is.

Lead me to holiness, the road
That I must take, to dwell with God;
Lead to Thy Word, that rules
must give,
And sure directions how to } Omitted.
live.

Simon Browne was born at Shepton Mallet, Somersetshire, about 1680. He began to preach as an "Independent" before he was twenty years of age, and was soon after settled at Portsmouth. In 1716, he became pastor in London. In 1723, he met with some misfortunes, which preyed upon his mind, and produced that singular case of monomania, recorded in the text-books of Mental Philosophy; he thought that God had "annihilated in him the thinking substance, and utterly divested him of consciousness." "Notwithstanding," says Toplady, "instead of having no soul, he wrote, reasoned, and prayed as if he had two." He died in 1732. His publications number twenty-three, of which some are still in repute.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; A. and M.; Islington; Marylebone; Windle; Canterbury; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Bapt.

132. "Our blest Redeemer, ere He breathed."

Harriet Auber (1829); from her "*Spirit of the Psalms*." The original has seven verses, the third of which is omitted in this collection. The seventh stanza in this version is added. The only line altered in the text is the fourth in verse six, which in the original reads "*And worthier Thee*."

Harriet Auber was born in 1773. Her life, spent mostly at Broxbourne and Hoddesdon, Herts, was a quiet and secluded one. She wrote a great deal of poetry, a large portion of which has never been published. Her only published work is that referred to. She died in 1862.

This hymn is adopted by Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Elliott; Marylebone; Chope; Bickersteth; Hymnary. Also by Presb.; Cong.; Meth.; Bapt.

133. "Spirit of mercy, truth, and love."

Anonymous (1775); from the "*Foundling Hospital Collection*." Alford in his "*Year of Praise*" attributes this hymn to R. W. Kyle; but Biggs ("*Monthly Packet*," Oct., 1867) says it is much older. The lines altered in the text are in the original (see "*Songs of the Spirit*," p. 402) as follows:—

Verse 1, line 2, "*Shed Thy blest influence from above.*"

Verse 2, line 2, "Be God's *eternal praises* sung;
" 3, *Through* all the listening earth be taught
" 4, *The acts our great Redeemer* wrought."

Verse 3, line 2, "*Over Thy favoured Church* preside;
" 3, *Still may mankind Thy blessings* prove."

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; A. and M.; Elliott; Alford; Marylebone; Windle; Chope; Morrell and How; Bickersteth. Also by Bapt.; Ref. Ch.

134. "The Spirit in our hearts."

Henry Ustick Onderdonk (1826); in the Prayer Book Collection. The text is unaltered.

This hymn is adopted by Pr. Bk.; People's; Alford; Bickersteth. Also by Presb.; Bapt.; Ref. Ch.

135. "Come, Holy Spirit, come."

Joseph Hart (1759); from his "*Hymns Composed on Various Subjects*." The original has nine verses, of which the second, fifth, seventh and eighth are here omitted. Lines altered in the text, are as follows in the original:—

- Verse 1, line 3, "Dispel the *darkness* from our minds,
 " 4, *And open all our eyes.*"
- Verse 2, line 3, "And kindle in our breasts the *flames.*"
- Verse 3, line 4, "*The secret Love of God.*"
- Verse 4, line 3, "To pour fresh life *on every part.*"

Joseph Hart was born in London, in 1712. He received a good education, and afterwards for a time devoted himself to teaching. But he became unsettled in his religious views, dissipated, as he calls himself, "an audacious apostate." Subsequently, thoroughly changed in his character, he became a hymn-writer and preacher, and was settled over the "Jewin Street Independent Chapel." He died in 1768. Belcher, in his "*Historical Sketches of Hymns*," quotes from Dr. Johnson the following curious passage: "I went to church; and seeing a poor girl at the Sacrament in a bed gown, I gave her privately half-a-crown, *though* I saw Hart's hymns in her hand."

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Singleton; Elliott; Alford; Islington; Windle; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

136. "*When God of old came down from heaven.*"

John Keble (1827); from the "*Christian Year*." The original has eleven verses, of which the second, fifth, sixth, eighth and tenth are here omitted. The text is unaltered.

John Keble was born at Fairford, Gloucestershire, April 25, 1792. His father was Rector of the neighbouring parish of Coln S. Aldwyn. The young poet was educated at Corpus Christi College, Oxford, where he graduated B. A. in 1810, and M. A. in 1813. He received a fellowship at Oriel College; was appointed public Examiner, 1814-16, and in 1821-23; and in 1831, was appointed Professor of Poetry. In 1825, he became Curate of Hursley, near Winchester, but soon after, on account of sickness in his father's family, he returned to Fairport, where he resided till 1835. He then became Vicar of Hursley, retaining that living until his death, March 29, 1866. To the re-erection and adornment of the church at Hursley, he devoted his property, and the profits of his most popular works, the "*Christian Year*," and "*Lyra Innocentium*." His published works are very numerous. His "*Christian Year*" has had most remarkable sale, more than one hundred editions having been published in England. It may be safely said that no person in the present century has exercised a wider or better religious influence than John Keble.

This hymn is adopted by S. P. C. K.; Sarum; Singleton; A. and M.; People's; Elliott; Choep; Bickersteth; Hymnary; Palmer. Also by Presb.; Bapt.

137. "Come, Holy Ghost, our souls inspire."

Veni Creator. Translated by John Cosin (*d.* 1672). The text is unaltered except in the last line before the *Gloria*, where "unending" is substituted for "endless." The following note is from Bird's "*Songs of the Spirit*," p. 171. "Cosin was a native of Norwich, and scholar of Caius College, Cambridge; Prebend of Durham, 1624; Rector of Branspeth, 1626; in 1660, Dean and then Bishop of Durham. His '*Collection of Private Devotions for the Hours of Prayer*,' much offended the Puritans, who styled it 'a book of Cozening Devotions.' This work contains ten short hymns (three of them from the Latin), which are supposed to be his. This one is found with '*Prayers for the Third Hour*.' At the revision of the Book of Common Prayer and Offices, in 1662, it was put into the Ordinal, whence it has come into nearly universal use."

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer. Also by Ref. Ch.

138. "Holy, holy, holy! Lord God Almighty!"

Reginald Heber (1827). The text is unaltered.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer; Rogers. Also by Ref. Ch.

139. "O holy, holy, holy Lord."

James Wallis Eastburn (*d.* 1819). "An American poet, a native of New York, he is best known as a colleague of Robert C. Sands in the composition of "*Yamoyden, a Tale of the Wars of King Philip*," published in New York in 1820. Some interesting particulars concerning Mr. Eastburn will be found in Griswold's "*Poets and Poetry of America*," 11th ed., 1852, p. 213, article, Robert C. Sands." (*Alliborne's Dictionary of Authors*.)

This hymn is adopted by Pr. Bk. Also by Presb.; Bapt.

140. "Holy, holy, holy Lord."

Christopher Wordsworth (1862); from the "*Holy Year*." The original has eight verses, of which the second, sixth and seventh are here omitted. Lines altered in the text are as follows in the original:—

Verse 2, line 4, "And when Thy behests are done."

Verse 5, line 3, "Godhead One, and persons Three,
4, Join we with the heavenly host."

Christopher Wordsworth—nephew of the great lake-poet, William Wordsworth—was born in 1807. He was educated at Winchester, and at Trinity College, Cambridge, where he graduated B. A., with high honours, in 1830; M. A. in 1833; D. D. in 1839. He was elected Fellow of his College in 1830, and public orator of the University in 1836; received Priest's Orders in 1835; head master of Harrow School in 1836; Canon of Westminster Abbey in 1844; Hulsean Lecturer at Cambridge in 1847-48; Vicar of Stanford-in-the-Vale, Berks, in 1850; Archdeacon of Westminster, in 1865; Bishop of Lincoln, in 1868. His writings are numerous, and some of them very valuable. Most of his works are in prose. His "*Holy Year; or, Hymns for Sundays, Holidays, and other occasions throughout the Year*," was published in 1865, and contains 127 hymns.

This hymn is adopted by Sarum; Morrell and How. Also by Ref. Ch.

141. "*The God of Abraham praise.*"

Thomas Olivers (1772). According to Rogers, this hymn in the original consists of twelve verses, divided into three equal Parts. The verses of the text are the first, second and fourth, of Part I.; the third, of Part II.; and the second and fourth, of Part III. The text differs from the corresponding verses of the original only in verse 4, line 6, where "he" is substituted for "*still*."

This hymn was originally published with sixty-nine Scriptural references, "adapted to a celebrated air, sung by Priest Signor Leoni, at the Jews' Synagogue, London." Montgomery's opinion of the hymn was that "there is not in our language a lyric of more majestic style, more elevated thought, or more glorious imagery. Its structure, indeed, is unattractive, but like a stately pile of architecture, severe and simple in design, it strikes less in the first view than after deliberate examination, when its proportions become more graceful, its dimensions expand, and the mind grows greater by contemplating it."

Thomas Olivers was born in Tregonan, Montgomeryshire, in 1725. His youth was one of profligacy, but under the ministry of Whitefield, he was led to a change of life. He was for a time apprenticed to a shoemaker, and followed his trade in several places. In 1753, John Wesley engaged him as an assistant; and for twenty-five years he performed the duties of an itinerant ministry. During the latter portion of his life he was dependent on a pension granted him by the Wesleyan Conference. He died in 1799.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; Barry; Irish; Elliott; Bickersteth; Palmer; Rogers. Also by Cong.; Meth.; Ref. Ch.

142. "*Father of heaven, Whose love profound.*"

John Cooper (1812). "This is the first hymn in '*Cotterill's Selection of Psalms and Hymns*,' of which several editions were published between 1810 and 1819, and of which there is a further account under Thomas

Cotterill. The name J. Cooper has been given to this hymn in MS. in some of the copies, but it is not known on what authority." (Miller's *"Singers and Songs of the Church,"* p. 446.) The text is unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth. Also by Presb.; Cong.; Meth.

143. *"We give immortal praise."*

Isaac Watts (1709). The original has in verse 1, line 1, "*I*" instead of "*we*," and in line 3, "*my*" instead of "*our*." The text, with these exceptions, is without alteration.

This hymn is adopted by Pr. Bk.; Mercer; S. P. C. K.; Barry; Singleton; Elliott; Alford; Church; Islington; Marylebone; Bickersteth. Also by Presb.; Bapt.; Ref. Ch.

144. *"Holy, holy, holy Lord."*

James Montgomery (1836). The text is without alteration.

This hymn is adopted by Alford; Palmer. Also by Presb.; Cong.

145. *"Holy Father, great Creator."*

In *"Hymns for Church and Home"* (1859). This hymn is ascribed to Bishop Griswold. Its date and text are uncertain.

Alexander Viets Griswold was born in 1767; was Rector of various parishes; Bishop of the Eastern Diocese, and Bishop of Massachusetts. He died, 1843. He published a few works.

This hymn is adopted by Singleton.

146. *"Thou, Whose almighty Word."*

John Marriott (1813). The text varies slightly from the original as given by Rogers, who says it is from a MS. supplied by the author's son. The altered lines read in the original as follows:—

Verse 3, line 4, "*Move o'er the waters' face.*"

Verse 4, line 1, "*Blessèd and holy*
" 2, "*And glorious Trinity.*"

John Marriott was a son of the Rev. R. Marriott, D. D., and was born in 1780. He studied at Rugby, and at Christ Church, Oxford, where he took honours at the examination in 1802. He was ordained in 1803, and

after holding various curacies was appointed Rector of Church Lawford, Warwickshire. He died in 1825.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Islington; Marylebone; Windle; Canterbury; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Cong.; Meth.; Ref. Ch.

147. "*Welcome, sweet day of rest.*"

Isaac Watts (1709). The lines altered in the text are as follows in the original:—

Verse 3, line 1, "One day amidst the place
" 2, "Where my dear God hath been."

Verse 4, line 3, "And sit and sing herself away
" 4, "To everlasting bliss."

This hymn is adopted by Pr. Bk.; Kemble; Singleton; Elliott; Islington; Windle; Bickersteth. Also by Presb.; Cong.; Meth.; Bapt.

148. "*Awake, ye saints, awake.*"

Miss Elizabeth Scott (ab. 1769). It first appeared in "*Dobell's Selection*" (1806), but was altered by T. Cotterill, in his "*Selection*" (1810). Verses one and two are by Cotterill; verses three and four are by Miss Scott, except the last two lines of verse four, which are by Cotterill. The lines altered in the text have their original as follows:—

Verse 1, line 5, "Come, bless the day that God hath blest."

Verse 3, line 3, "While earth, in humbler strains."
" 5, "Worthy art Thou Who once wast slain."

Verse 4, line 1, "Gird on, great God, Thy sword."
" 4, "Maintain the glorious war."

Of Miss Elizabeth Scott but little is known. In the "*Christian Magazine*," December, 1763, there is given her dedication to her father, the Rev. Mr. Scott, of Norwich, of her MS. poems. Probably she was a sister of Thomas Scott, of whom we have given a sketch. Caleb Evans gave twenty-one of Miss Scott's hymns in his "*Collection*" (1769), and John Dobell gave fourteen others in his "*Selection*" (1806).

Thomas Cotterill was born in 1779; studied at S. John's College, Cambridge, graduating M. A.; ordained in 1806, and entered upon parochial work at Tutbury; afterwards removed to Lane End, where he remained for nine years among the Potteries; in 1817, became perpetual Curate of S. Paul's, Sheffield. He died in 1823. He was the author of several

books; among them, "*A Selection of Psalms and Hymns for Public and Private Use, adapted to the Services of the Church of England.*" In the preparation of this collection (the 8th ed., 1819), he had the assistance of Montgomery, who in this work did what he condemned in others, viz.: altering and remodeling other authors' hymns.

This hymn is adopted by Pr. Bk.; Elliott; Islington. Also by Presb.; Cong.; Meth.

149. "*Blest day of God! most calm, most bright.*"

John Mason (1683). The original has thirteen verses, of which eight are here omitted. The lines altered in the text are the following:—

Verse 1, line 4, "*A day of mirth and praise.*"

Verse 2, "*My Saviour's face did make thee shine,
His rising did thee raise,
This made thee heavenly and divine
Beyond the common days.*"

Verse 3, line 1, "*The first-fruits do a blessing prove.*"
" 3, "*And they that do a Sabbath love.*"

Verse 4, "*This day must I for God appear;
For, Lord, the day is Thine;
O let me spend it in Thy fear,
Then shall the day be Thine.*"

John Mason studied at Clare Hall, Cambridge. Taking Orders, he became Curate at Isham, Northamptonshire. After an intermediate preferment, he was, in 1674, promoted to the Rectory of Water-Stratford, Buckinghamshire. In 1683, he published "*Songs of Praise,*" which has passed through many editions. He died in 1694.

This hymn is adopted by Singleton; Elliott; Marylebone; Windle; Bickersteth. Also by Presb.; Bapt.; Ref. Ch.

150. "*Sweet is the work, my God, my King.*"

Isaac Watts (1719). The fourth and sixth verses of the original are here omitted. The only alterations in the text are in the last two lines of verse 3, where "*His*" is substituted for "*Thy*," and in line 1 of verse 4, which in the original reads "*But I* shall share a glorious part."

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Elliott; Islington; Marylebone; Windle; Canterbury; Bickersteth; Palmer. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

151. "Great God, this sacred day of Thine."

Miss Anne Steele (1760). The original has four verses, of which the third is here omitted. The lines altered in the text are as follows in the original:—

- Verse 1, line 3, "May we employ in work divine
 " 4, These solemn, these devoted hours."
 Verse 2, "Hence, ye vain cares and trifles, fly;
 Where God resides appear no more;
 Omniscient God, Thy piercing eye
 Can every secret thought explore;
 Oh, may Thy grace our hearts refine,
 And fix our thoughts on things divine."

The last line of the first and third verses has, in the original, "*which*" instead of "*what*."

* This hymn is adopted by Pr. Bk.; Hall; Kemble; Marylebone. Also by Presb.; Meth.

152. "In loud exalted strains."

Benjamin Francis (1774); sung at the opening of the Chapel at Horsley, Gloucestershire, September 18, 1774; in "*Rippon's Selection*" (1787). Some verses of the original are here omitted. The following is the original version, as given by Bird, of the verses retained:—

- | | |
|---------------------------------------|-------------------------------------------------|
| In sweet exalted strains, | Here may Thine ears attend |
| The King of Glory praise; | Our supplicating cries; |
| O'er heaven and earth He reigns, | And grateful praise ascend, |
| Through everlasting days; | All fragrant to the skies; |
| Fair Salem, still His chosen rest, | Here may Thy word melodious sound |
| Is with His smile and presence blest. | And spread celestial joys around. |
| Then King of Glory, come; | Here may th' attentive throng |
| And with Thy favour crown | Imbibe Thy truth and love; |
| This temple as Thy dome, | And converts join the song |
| This people as Thy own; | Of seraphim above; |
| Beneath this roof O deign to show | Till all who humbly seek Thy face } <i>New.</i> |
| How God can dwell with men below. | Rejoice in Thy abounding grace. } |

Benjamin Francis was born in Wales, in 1734. He was educated at Bristol College, and afterwards became a Baptist preacher, exercising his ministry in England, though at first quite ignorant of the English tongue. He was very popular as a preacher. He died in 1799. He was the author of several works, of no great value.

This hymn is adopted by Pr. Bk.

153. "*Another six days' work is done.*"

Joseph Stennett (*d.* 1713). The author was a Baptist preacher in London, from 1690, till his death in 1713.

The following are the original verses corresponding with those retained in the text:—

Another six days' work is done,	<i>This heavenly calm within the breast!</i>
Another <i>Sabbath</i> is begun;	<i>Is the dear pledge of glorious rest,</i>
Return, my soul, unto thy rest,	<i>Which for the Church of God remains,—</i>
<i>Revere</i> the day thy God hath blest.	<i>The end of cares, the end of pains.</i>
O that our thoughts and <i>words</i> may rise	<i>In holy duties, thus the day</i>
As incense to <i>propitious</i> skies!	<i>In holy pleasures melts away:</i>
And <i>fetch</i> from heaven that <i>sweet</i> repose,	<i>How sweet a Sabbath thus to spend,</i>
Which none but he <i>that</i> feels it knows.	<i>In hope of one that ne'er shall end!</i>

This hymn is adopted by Pr. Bk.; Kemble; Marylebone; Windle Also by Presb.; Cong.; Meth.; Bapt.

154. "*Lord! in the morning Thou shalt hear.*"

Isaac Watts (1719). The text is without alteration.

This hymn is adopted by Kemble; Barry; Elliott; Islington; Windle. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

155. "*As pants the wearied hart for cooling springs.*"

Robert Lowth (*d.* 1787); Psalm xlii. Of this metrical version, three verses are here retained. Lines altered in the text are as follows in the original:—

Verse 1, line 4, "So thirsts to reach Thy sacred *resting*-place."

Verse 2, line 1, "*Yet Thy soft* mercies, ever in my sight."

" 4, "To Thee *I'll fondly* tune the grateful lay."

Verse 3, line 3, "*In His bright fane* thy thanks shall yet be paid;

" 4, Unquestion'd be His *pity and His* love."

Robert Lowth was born in 1710, in Winchester. He was educated at Winchester School, and at New College, Oxford; Professor of Poetry in the University of Oxford in 1741; Prebend of Durham, 1755; Bishop of S. Davids', 1766; translated to Oxford the same year, and to London, 1777; declined the Archbishopric of Canterbury, 1783. He died in 1787. His publications were numerous and important.

This hymn is adopted by Pr. Bk.

156. "*Again the Lord of life and light.*"

Mrs. Anna Letitia Barbauld (1773). The original has eleven verses, of which the first, second, third, fourth, sixth and eighth are retained in this collection, though their order is somewhat changed. The lines altered in the text are as follows in the original:—

Verse 2, line 2, "*The* heathen world in gloom."

Verse 3, line 2, "To bind *His soul* in death."

" 4, "*With* His expiring breath."

Verse 4, line 3, "*While* broke beneath His powerful cross."

Verse 6, line 1, "Ten thousand differing *lips* shall join."

Anna Letitia Barbauld was born at Kibworth-Harcourt, Leicestershire, June 20, 1743. Her father, the Rev. John Aikin, was a dissenting minister. She wrote verses at an early age. In 1773, she published a volume of miscellaneous poems, of which four editions were rapidly sold. In 1774, she married the Rev. Rochemont Barbauld, with whom she opened a school for boys, at Palsgrave, Suffolk. Her leisure hours were devoted to composition. At the time of his death, in 1803, Mr. Barbauld was minister at Newington Green. Mrs. Barbauld continued to reside in that neighbourhood till her death in 1825. Her collected works were edited, after her death, by Miss Lucy Aikin (1825).

This hymn is adopted by Mercer; S. P. C. K.; Singleton; Marylebone; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Bapt.

157. "*Lord of the worlds above.*"

Isaac Watts (1719). Three verses of the original are here omitted. The text is unaltered.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Sarum; Singleton; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Palmer. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

158. "*My opening eyes with rapture see.*"

Sedgwick ascribes this hymn to J. Hutton. "I cannot trace the hymn. There was a James Hutton in 1742, and a John Hutton in 1754." (*Bird*). The text is unaltered.

This hymn is adopted by Pr. Bk. Also by Presb.; Meth.; Bapt.

159. "*This is the day of light.*"

John Ellerton (1868); in the "*Appendix to Hymns Ancient and Modern.*" The text is without alteration.

This hymn is adopted by A. and M.

160. "*O day of rest and gladness.*"

Christopher Wordsworth (1862); in the "*Holy Year.*" The fourth verse of the original is here omitted. The text is unaltered.

This hymn is adopted by S. P. C. K.; Barry; Sarum; Singleton; A. and M.; People's; Canterbury; Bickersteth; Hymnary; Rogers. Also by Presb.; Ref. Ch.

161. "*Far from my thoughts, vain world, begone.*"

Isaac Watts (1709). This is a medley from hymns 15 and 16 of Book II. The following is the original of the corresponding lines in the text:—

Far from my thoughts, vain world, begone ;	When I can say <i>my</i> God is mine,
Let my religious hours alone :	When I can <i>feel</i> Thy glories shine,
<i>Pain would my eyes my Saviour see,</i>	<i>I tread the world beneath my feet,</i>
<i>I wait a visit, Lord, from Thee.</i>	<i>And all that earth calls good or great.</i>
My heart grows warm with holy fire,	Send <i>comforts</i> down from Thy right hand,
And kindles with a pure desire.	<i>While we pass thro' this barren land ;</i>
<i>Come, my dear Jesus, from above,</i>	<i>And in Thy temple let us see</i>
<i>And feed my soul with heavenly love.</i>	<i>A glimpse of love, a glimpse of Thee.</i>

This hymn is adopted by Pr. Bk. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

162. "*Let me with light and truth be bless'd.*"

Tate and Brady (1696); Psalm xliiii. The text is unaltered. It is adopted by Pr. Bk.; Church.

163. "*To Thy temple I repair.*"

James Montgomery (1812); in "*Collyer's Collection.*" The last half of verse one, the whole of verse two, and the last half of verse three of the original, are here omitted. The text of the verses retained is unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; Barry; Singleton; Alford; Morrell and How; Bickersteth; Palmer. Also by Presb.; Cong.; Ref. Ch.

164. "*Now may He Who from the dead.*"

John Newton (1779). The text is without alteration.

This hymn is adopted by Kemble; Irish; Marylebone; Palmer. Also by Presb.; Cong.; Meth.; Ref. Ch.

165. "*Lord, dismiss us with Thy blessing.*"

Walter Shirley (1774); in Harris' "*Collection of Hymns for Public Worship.*" The third verse of the original is here omitted. The only lines altered in the text have their original as follows:—

Verse 2, line 5, "*Ever faithful*

" 6, "*To the Truth may we be found.*"

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; Elliott; Islington; Marylebone; Windle; Canterbury; Morrell and How; Bickersteth; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

166. "*Almighty Father, bless the word.*"

Anonymous. The Editor has not been able to trace this hymn.

It is adopted by Pr. Bk.

167. "*Dismiss us with Thy blessing, Lord.*"

Joseph Hart (1762); in the second edition of his "*Hymns: Supplement.*" The text is unaltered.

This hymn is adopted by Kemble; Islington; Windle. Also by Presb.; Cong.; Bapt.; Ref. Ch.

168. "*May the grace of Christ, our Saviour.*"

John Newton (1779). The text is unaltered.

This hymn is adopted by Hall; Kemble; S. P. C. K.; Barry; Irish; Elliott; Church; Islington; Marylebone; Windle; Canterbury; Bickersteth. Also by Presb.; Cong.; Meth.; Bapt.

169. "*Saviour, again to Thy dear Name we raise.*"

John Ellerton (1868); in the "*Appendix to Hymns Ancient and Modern.*" The text is unaltered.

This hymn is adopted by S. P. C. K.; A. and M.; Bickersteth; Hymnary.

170. "Lord of the harvest, hear."

Charles Wesley (1742); from his third volume of "*Hymns and Sacred Poems*." Two verses of the original are here omitted. The lines altered in the text are as follows in the original:—

Verse 2, line 3, "The harvest, *truly* Lord, is great."

Verse 3, line 1, "Convert and send forth more."

" 3, "And let them speak Thy word of power,

" 4, As workers with their God."

Verse 4, line 3, "Thine universal grace proclaim."

This hymn is adopted by Mercer. Also by Presb.; Cong.

171. "Ye servants of the Lord."

Philip Doddridge (*d.* 1751). The last verse of the original is here omitted. The text is without alteration.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Singleton; A. and M.; People's; Elliott; Alford; Church; Marylebone; Windle; Canterbury; Bickersteth; Hymnary; Palmer. Also by Presb.; Cong.; Bapt.; Ref. Ch.

172. "Lord, in Thy Name Thy servants plead."

John Keble (1856); written for the "*Salisbury Hymn Book*." The original has five verses, of which the first and fifth are here used. The second verse of the text is in the original as follows:—

"So grant the precious things brought forth
By sun and moon below,
That Thee in Thy new heavens and earth,
We never may forego."

This hymn is adopted by Mercer; Sarum; Singleton; A. and M.; Choep; Hymnary; Palmer.

173. "Lord spare and save our sinful race."

The Editor has not been able to trace this hymn.
It is not adopted in any of the collections examined.

174. "*Great is our guilt, our fears are great.*"

The Editor has not been able to learn the authorship of this hymn. It is not adopted in any of the collections examined.

175. "*From all Thy saints in warfare, for all Thy saints at rest.*"

Earl Nelson (1867). Of this hymn Miller says: "An appropriate stanza is devoted to each of the numerous saints, for whom thanks are given, except that in some of the stanzas two saints are included. The arrangement of this hymn was suggested by a hymn in the Rev. Dr. J. S. B. Monsell's "*Hymns of Love and Praise.*" The noble author, with a view to its perfection, accepted hints from several helpers. The object was, at the same time, to put the teachings of saints' days on their proper footing, and to provide a good hymn on the teaching of the day, the tune of which, being always the same, could be easily learnt by school children in agricultural parishes."

The text is unaltered.

This hymn is adopted by Sarum; Bickersteth.

176. "*The Son of God goes forth to war.*"

Reginald Heber (1827). The text is unaltered.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Marylebone; Windle; Chope; Morrell and How; Bickersteth; Hymnary; Palmer. Also by Ref. Ch.

177. "*How bright these glorious spirits shine.*"

William Cameron (1781); from Watts' 41st hymn, First Book. It is given as the 66th of the Scotch Paraphrases. The original is in seven four-line verses, the fifth of which is here omitted. The only alteration of the text is in line 1 of verse 3, which reads in the original:—

"The Lamb which dwells amidst the throne."

William Cameron was born in 1751. He studied at Marischal College, Aberdeen, and in 1785 was ordained minister of Kirknewton, in Mid Lothian. He died in 1811. He was the author of several works.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; Alford; Windle; Bickersteth; Hymnary; Palmer; Rogers. Also by Cong.; Ref. Ch.

178. "*O Lord, the Holy Innocents.*"

The authorship of this hymn is unknown to the editor.
It is not adopted in any of the collections examined.

179. "*Glory to Thee, O Lord.*"

Mrs. Emma Toke (1853); in S. P. C. K. Hymnal. The text is unaltered.
This hymn is adopted by Mercer; S. P. C. K.; Sarum; Singleton; A. and M.; Windle; Chope; Morrell and How; Bickersteth.

180. "*Behold a humble train.*"

The editor is unacquainted with the origin of this hymn.
It is not to be found in any of the collections examined.

181. "*Praise we the Lord this day.*"

Anonymous (1846). In "*Hymns for the Festivals and Saints' Days of the Church of England.*" The text is from A. and M., but the lines altered are in the original as follows:—

Verse 1, line 1, "*Let us praise God this day.*"
" 4, "*On holy saints of old.*"

This hymn is adopted by Sarum; A. and M.; Chope.

182. "*Praise to God Who reigns above.*"

Richard M. Benson (1861); written for "*Hymns Ancient and Modern*," from which the text, unaltered, is taken, though the last two verses of A. and M. are here omitted.

The Rev. R. M. Benson is a clergyman of the Church of England, and is one of the "Cowley Brothers." He spent some time in 1870-71 in the United States, labouring with zeal and success in several dioceses.

This hymn is adopted by A. and M.

183. "*Lo! what a cloud of witnesses.*"

Anonymous (1781). One of the Scotch Paraphrases (No. 59). Rewritten in the Prayer Book Collection (1826).

This hymn is adopted by Pr. Bk.

184. "*Not to the terrors of the Lord.*"

Isaac Watts (1709). The text is from the Prayer Book Collection, slightly altered. The original hymn by Watts has six verses, of which the last is here omitted. Lines altered in the text are in the original as follows:—

Verse 4, line 3, "*And God, the Judge of all declares*
" 4, "*Their vilest sins forgiven.*"

Verse 5, line 1, "*The saints on earth and all the dead.*"

This hymn is adopted by Pr. Bk.; Hall; Kemble; Canterbury. Also by Presb.; Bapt.

185. "*How vast must their advantage be.*"

Tate and Brady (1696); Psalm cxxxiii. The text is unaltered.

This is adopted by Pr. Bk.; S. P. C. K.

186. "*For the Apostles' glorious company.*"

William Walsham How (1867); from his "*Supplement.*" This and the following hymn (187) are parts of one hymn, consisting, in the original, of eleven verses. This hymn consists of verses three, four and five. The text is unaltered.

It is adopted, undivided, by S. P. C. K.; Sarum; Bickersteth; Rogers.

187. "For all the saints, who from their labours rest."

William Walsham How (1867). See note on the preceding hymn. In the original the latter part of verse 2, line 3, reads "*their* Light of light." So the last word in verses 1 and 6 is "*blest*."

188. "Come let us join our friends above."

Charles Wesley (1759); found in an anonymous tract containing forty-three hymns, and entitled "*Funeral Hymns, London: printed in the year 1759.*" The original consists of five eight-line verses, of which the third, fourth, and last half of the fifth are here omitted. The lines altered in the text are as follows in the original:—

Verse 1, line 2, "That have *obtain'd* the prize."

Verse 4, line 3, "Part of His host *hath* cross'd the flood;
" 4, And part *is* crossing now."

The last verse seems to be a substitute for Wesley's, which is as follows:—

"O that we now might grasp our Guide!
O that the word were given!
Come, Lord of hosts, the waves divide,
And land us all in heaven!"

This hymn is adopted by Pr. Bk.; Kemble; Mercer; Barry; Alford; Islington; Marylebone; Windle; Bickersteth; Palmer; Rogers. Also by Meth.; Ref. Ch.

189. "Hark! the sound of holy voices."

Christopher Wordsworth (1862). The text is but slightly altered. In line 2 of verse 1, "o'er" is substituted for "*at*." Two lines of verse 2 are altered, the original reading as follows:—

Verse 2, line 3, "King, Apostle, Saint, and Martyr,
" 4, Confessor, Evangelist."

This hymn is adopted by S. P. C. K.; Sarum; Singleton; A. and M.; People's; Canterbury; Bickersteth; Hymnary. Also by Ref. Ch.

190. "Glorious things of thee are spoken."

John Newton (1779); from the "*Olney Collection*." The original has five eight-line verses, sixteen lines of which are here omitted. The text is unaltered.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; People's; Elliott; Church; Islington; Marylebone; Windle; Chope; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

191. "*I love Thy Kingdom, Lord.*"

Timothy Dwight (1800). The third and fourth verses of the original are here omitted. The text is unaltered.

Timothy Dwight was born at Northampton, Massachusetts, in 1752. At the age of thirteen years he entered Yale College, and graduated in 1769 with distinguished honours. He was tutor in the college for several years succeeding his graduation. In 1777, he began to preach as a Congregationalist; became an army chaplain; in 1783, was settled as pastor in Greenfield, Conn.; became President of Yale College in 1795, retaining this position until his death, in 1817. His publications were very numerous.

This hymn is adopted by Pr. Bk.; Alford. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

192. "*Triumphant Sion! lift thy head.*"

Philip Doddridge (*d.* 1751). This hymn is somewhat changed by alterations, omissions and transposition of the text. The following are original lines of portions altered:—

Verse 2, line 2, "And let thy *various charms* be known:
 " 3, *The world thy glories shall confess,*
 " 4, *Deck'd in the robes of righteousness."*

Verse 4, "God from on high *thy groans will hear,*
 His hand thy ruins shall repair;
 Nor will *her* watchful monarch cease
 To guard *her* in eternal peace."

This hymn is adopted by Pr. Bk.; Kemble. Also by Presb.; Cong.; Bapt.; Ref. Ch.

193. "*God's temple crowns the holy mount.*"

Tate and Brady (1696); Psalm lxxxvii. The text has been somewhat changed.

It is adopted by Pr. Bk.

194. "*God is our refuge in distress.*"

Tate and Brady (1696); Psalm xli. The text is without alteration. This is adopted by Pr. Bk.; Hall; Kemble; Barry; Church; Windle.

195. "*Like Noah's weary dove.*"

William Augustus Muhlenberg (1826); in Prayer Book Collection. The text is unaltered.

This hymn is adopted by Pr. Bk.; Alford. Also by Bapt.

196. "*The Lord, the only God, is great.*"

Tate and Brady (1696); Psalm xlviii. The text is unaltered. This is adopted by Pr. Bk.; Kemble; Church.

197. "*One sole baptismal sign.*"

George Robinson (1842); in Leifchild's "*Original Hymns*" (1846). The third and fourth verses of the original are here omitted. The only alteration of the text is in verse 1, line 3, which reads in the original,

"*Zion, one faith is thine.*"

This hymn is adopted by Presb.; Cong.; Bapt.; Ref. Ch.

198. "*Head of the hosts in glory!*"

Matthew Bridges (1848); in "*Hymns of the Heart.*" The verses of the original are nine in number, of which verses one, nine, six, seven and five, correspond with the verses of the text, in the order mentioned. Lines altered in the text are as follows in the original:—

Verse 1, line 3, "*Thy church on earth below.*"

Verse 3, line 3, "*In triumph round and round,*"

" 4, "*Wave, wave your banners, wave.*"

Verse 4, line 3, "*At Jesus' pierced feet.*"

" 5, "*Stretch forth your suppliant arms.*"

- Verse 5, line 1, "Holy Apostles! beaming."
 " 3, "From diadems of power
 " 4, "Call on the awful Name."
 " 7, "In every hour."

This hymn is adopted by Bapt.

199. "*With joy shall I behold the day.*"

James Merrick (1763); from his "*Poems.*" Translated from a spiritualizing paraphrase in Latin by George Buchanan. The hymn has been much abbreviated and altered since it was first written.

James Merrick was born in 1720; educated at Trinity College, Oxford, of which he became Fellow in 1744; took Orders, but was prevented by poor health from undertaking parochial duties. He died in 1769. He had prominence as a classical scholar, and was author of several publications, amongst which was "*The Psalms Translated or Paraphrased in English verse.*"

This hymn is adopted by Pr. Bk.; Mercer.

200. "*Pleasant are Thy courts above.*"

Henry Francis Lyte (1834); from his "*Spirit of the Psalms.*" The text from Rogers is unaltered. Bird gives the original of line 8, verse 1, as follows:—

"For Thy fulness, God of grace."

Henry Francis Lyte was born at Kelso, Ireland, June 1, 1793. He entered Trinity College, Dublin, in 1812, where he graduated with honour. He was ordained in 1815, and immediately entered upon a curacy at Wexford. In 1817, he removed to Marazion. In 1819, he removed to Lymington, Hants. He was subsequently appointed to the perpetual curacy of Lower Brixham, Devon. He died at Nice, in 1847, (while on a continental journey,) and is buried in the English cemetery there.

This hymn is adopted by S. P. C. K.; Barry; A. and M.; Elliott; Islington; Marylebone; Windle; Canterbury; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.

201. "*Forth from the dark and stormy sky.*"

Reginald Heber (1827). The text (from Palmer) is unaltered.

This hymn is adopted by Mercer; Elliott; Alford; Church; Morrell and How; Palmer. Also by Presb.; Cong.; Bapt.; Ref. Ch.

202. "*The Church's one foundation.*"

Samuel John Stone (1866); in his "*Lyra Fidelium.*" The text (from A. and M.) is unaltered; but the original has sixteen more lines, and reads in line 1 of verse 2, "*She is from every nation.*"

This hymn is adopted by S. P. C. K.; A. and M.; Hymnary.

203. "*Thou, God, all glory, honour, power.*"

Verses one and four are altered from a hymn by John Patrick, D. D. (ab. 1691-94), appended to his version of the Psalms. Verses two and three are anonymous.

John Patrick, a brother of Bishop Simon Patrick, was Prebendary of Peterborough, 1685; Precentor of Chichester, 1690; and preacher at the Charter-House, in the Chapel of which he was buried on his death, in 1695. His "*Psalms of David, in Metre,*" were much used by Presbyterians and Independents until superseded by the compositions of Watts.

This hymn is adopted by Pr. Bk.; S. P. C. K.; Irish; Sarum; Alford.

204. "*To Jesus, our exalted Lord.*"

Miss Anne Steele (1760). The last two verses of the original are here omitted. The lines altered in the text are in the original as follows:—

Verse 1, line 2, "*Dear name, by heaven and earth adored.*"

Verse 3, line 1, "*Yet while around His board we meet,*
" 2, "*And worship at His glorious feet.*"

This hymn is adopted by Pr. Bk.; Kemble. Also by Presb.; Meth.

205. "*My God, and is Thy table spread.*"

Philip Doddridge (*d.* 1751); at least, the first three verses are Doddridge's; the last two are either his or based upon his. In verse 1, line 4, the original has "*its*" instead of "*Thy*," and in verse 3, line 4, "*sacred*" instead of "*holy*." Doddridge's third verse is here omitted.

"This is inserted as a Communion Hymn in the '*Prayer Book of the Church of England*.' It was introduced by a University printer about half a century ago. He was a Dissenter, and filled up the blank leaves at the end of the Prayer Book with hymns he thought would be acceptable. The authorities did not interfere, and the hymns thus took their place." (*Miller.*)

Biggs calls this "our most popular and very beautiful" sacramental hymn. It is very curious to notice how its assertion of sacramental doctrine has been strong enough to offend some Church of England compilers. In Hall's Collection, verse two stands thus:—

"Hail, sacred feast, which Jesus makes;
Memorial of His Flesh and Blood!
Blest, who with lively faith partakes
That sacred cup, that heavenly food."

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Palmer. Also by Presb.; Ref. Ch.

206. "*And are we now brought near to God?*"

Philip Doddridge (*d.* 1751); that is, the first two verses are his, the last two are possibly his.

This hymn is adopted by Pr. Bk.

207. "*Bread of the world, in mercy broken.*"

Reginald Heber (1827). The text is unaltered.

This hymn is adopted by Hall; Mercer; S. P. C. K.; Irish; Elliott; Alford; Islington; Marylebone; Windle; Bickersteth. Also by Ref. Ch.

208. "*Come let us join our cheerful songs.*"

Isaac Watts (1709). The text is without alteration.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Morrell and How; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

209. "*Bread of heaven, on thee we feed.*"

Josiah Conder (1824); from his "*Star in the East, etc.*" The text is changed throughout by the substitution of "we" and "our" for "I" and "my." The last four lines of verse two are also altered—reading in the original as follows:—

Verse 2, line 3, "Thy Thy wounds *my* healing give,
To Thy cross *I* look and live;
Thou, my life! O let me be
Rooted, grafted, built on Thee."

Josiah Conder was born in London, in 1789. He became a publisher, and in 1814 became proprietor of "*The Eclectic Review*." Subsequently to 1824, he composed a series of descriptive works, called the "*Modern Traveller*," which appeared in thirty volumes. He also published several volumes of poems and hymns. He was the author of the first "*Congregational Hymn Book*" (1836). He died in 1855.

This hymn is adopted by S. P. C. K.; Barry; Sarum; A. and M.; Elliott; Alford; Church; Islington; Windle; Bickersteth. Also by Presb.; Cong.; Ref. Ch.

210. "*Shepherd of souls, refresh and bless.*"

"This is doubtless Charles Wesley's, but I cannot trace it as yet, though I have all his works." (*Bird*.)

This hymn is not to be found in any of the Hymnals examined.

211. "*According to Thy gracious word.*"

James Montgomery (1825); from his "*Christian Psalmist*." The lines altered in the text read in the original as follows:—

Verse 2, line 3, "Thy *testamental* cup I take."

Verse 3, line 1, "*Gethsemane can I forget?*"

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Singleton; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth. Also by Presb.; Cong.; Meth.; Ref. Ch.

212. "*The gentle Saviour calls.*"

From a hymn by Philip Doddridge (No. 198 in his *Collection*). The text is like that in the Prayer Book Collection, by which alone, of the Hymnals examined, this hymn is adopted.

213. "*Saviour, Who Thy flock art feeding.*"

William Augustus Muhlenberg (1826); in the Prayer Book Collection. The text is unaltered.

This hymn is adopted by Pr. Bk.; Mercer; S. P. C. K.; Barry; Singleton; People's; Elliott; Church; Windle; Palmer. Also by Presb.; Ref. Ch.

214. "In token that thou shalt not fear."

Henry Alford (1832); in his "*Psalms and Hymns*" (1844). The text (from the author's "*Year of Praise*") is unaltered.

Henry Alford was born in London, in 1810. He studied at Ilminster Grammar School, Somerset, and afterwards at Trinity College, Cambridge; he graduated B. A. 1832, M. A. 1835, B. D. 1849. In 1834, he became Fellow of Trinity College, and from 1835 to 1853, he held the living of Wymeswold, Leicestershire. He was Hulsean Lecturer in 1841-42. From 1853 to 1857, he was minister of Quebec Street Chapel, London; in 1857, he became Dean of Canterbury. He died in 1871. Dean Alford is favourably known by his poems and hymns, his sermons, and especially by his commentary on the Greek Testament.

This hymn is adopted by Hall; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Windle; Morrell and How; Bickersteth; Hymnary; Palmer.

215. "Dear Saviour, if these lambs should stray."

Mrs. Ann Beadley Hyde (1824); in Nettleton's "*Village Hymns*." The text is unaltered.

This hymn is adopted by Presb.; Cong.; Ref. Ch.

216. "Soldiers of Christ, arise."

Charles Wesley (1749); in "*Hymns and Sacred Poems*." This hymn forms the first two verses of a poem containing sixteen eight-line verses. The only alterations in the text are in the last two lines of the fourth verse, which in the original read thus:—

"Ye may o'ercome thro' Christ alone,
And stand entire at last."

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Elliott; Alford; Church; Islington; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

217. "My God! the covenant of Thy love."

Philip Doddridge (*d.* 1751). The second verse of the original is here omitted. The text is unaltered.

This hymn is adopted by Kemble; Windle. Also by Presb.; Cong.; Bapt.

218. "Jesus, and shall it ever be."

Joseph Grigg (d. 1768). "This was composed when the author was but ten years of age. As a marvel of precocious talent it takes its place along with Milton's Psalm—'Let us with a gladsome mind,' written at the age of 15. Grigg's hymn, in five stanzas, appeared anonymously in the '*Gospel Magazine*,' for April, 1774, headed '*Shame of Jesus Conquered by Love, by a Youth of Ten Years.*' It was sent to the magazine by the Rev. Benjamin Francis, who gave the age of the author. He is said also to have given the hymn the extended form in which it afterwards appeared." (Miller.)

The following is the original from Rogers:—

Jesus! and shall it ever be!
A mortal man ashamed of Thee?
*Scorned be the thought by rich and poor;
O may I scorn it more and more!*

Ashamed of Jesus! sooner far
Let evening blush to own a star.
*Ashamed of Jesus! just as soon
Let midnight blush to think of noon.*

'Tis evening with my soul till He,
That Morning Star, bids darkness flee;
He sheds the beams of noon Divine
O'er all this midnight soul of mine.

*Ashamed of Jesus! shall yon field
Blush when it thinks who bids it yield?*

*Yet blush I must, while I adore,
I blush to think I yield no more.*

Ashamed of Jesus! of that Friend
On Whom for heaven my hopes depend?
*It must not be! be this my shame,
That I no more revere His Name.*

*Ashamed of Jesus! yes, I may,
When I've no crimes to wash away;
No tear to wipe, no joy to crave,
No fears to quell, no soul to save.*

*Till then (nor is the boasting vain),
Till then, I boast a Saviour slain;
And oh may this my portion be,
That Saviour not ashamed of me.*

But little is known of Grigg's early life except that it was passed in humble circumstances. Dr. Belcher speaks of him as "a labouring mechanic." Afterwards he became a Presbyterian minister, and was assistant to the Rev. Thomas Bures, from 1743 to 1747, in the Presbyterian Chapel, Silver Street, London. During this time he wrote some of his hymns. In 1747, Mr. Bures died, and at his death Mr. Grigg retired from the pastorate, and removed to St. Albans. He died in 1768. Sedgwick's complete collection of Grigg's poetical productions contains 40 hymns and 17 "Serious Poems."

This hymn is adopted by Pr. Bk.; Kemble; Mercer; Barry; Irish; Elliott; Islington; Windle; Canterbury; Bickersteth; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

219. "When His salvation bringing."

Joshua King (1830). Bird says "the chorus is added to the original." Otherwise the text is unaltered.

This hymn is adopted by Kemble; Barry; Irish; People's; Marylebone; Bickersteth; Hymnary.

220. "*Glory to the Father give.*"

James Montgomery (1825); from his "*Christian Psalmist.*" The text is unaltered except that in line 2 of verse 3, the original reads "*Be this day a Pentecost.*"

This hymn is adopted by Pr. Bk.; Kemble; Barry; People's; Canterbury. Also by Cong.

221. "*How bless'd are they who always keep.*"

Tate and Brady (1696); Psalm cxix. Somewhat altered.
This is adopted by Pr. Bk.; Barry.

222. "*O happy is the man who hears.*"

Michael Bruce (*d.* 1767); *Scotch Paraphrase*, No. 11. The fourth verse of the original is here omitted; and the lines altered in the text are as follows in the original:—

Verse 2, line 3, "*And her rewards more precious are*
" 4, "*Than all their stores of gold.*"

Verse 3, "*In her right hand she holds to view*
A length of happy days;
Riches, with splendid honours join'd
Are what her left displays."

Verse 4, line 1, "*According as her labours rise.*"

The version given by Rogers differs slightly in one or two other lines.

Michael Bruce, one of the most remarkable of short-lived poets, was born at Kinnesswood, Scotland, March 27, 1746. His parents, though poor, noticing his literary predilections, determined to educate him; and during four years he studied at the University of Edinburgh. He subsequently entered upon the study of theology, teaching also at the same time for means of support. But under his incessant toil his health began to decline, and he died July 6, 1767, at the early age of twenty-one. "The poetical remains of Bruce have been made the subject of a curious controversy. At college, he had become the companion of John Logan, a person of somewhat kindred genius, and who afterwards becoming minister of Leith, acquired reputation as a preacher. Subsequently to Bruce's death, Logan visited his parents, and offered to publish their son's poems for their pecuniary benefit. He was, accordingly, entrusted with the whole of the MSS., including an unpublished book of hymns, which the parents familiarly termed their son's 'Gospel Sonnets.' Of the latter, several were familiar to the neighbours, who had derived their knowledge of

the compositions from the deceased poet himself. After a considerable delay, Logan published a small volume entitled 'Poems on several occasions, by Michael Bruce.' The scantiness of the compositions, and the absence of the 'Gospel Sonnets,' disquieted the parents. On a request being made to Logan, by the father of the deceased poet, for the MS. book of hymns, he stated that it was lost. Logan was afterwards associated with other clerical brethren in preparing a collection of Scripture paraphrases, for the use of the Scottish Church. He became the most conspicuous member of the committee by contributing a number of compositions which were hailed with admiration, and readily adopted by the Church. But Michael Bruce's father recognized them as his son's 'Gospel Sonnets,' and such, with probably a few verbal alterations, there is strong reason for believing, they were." (*Rogers.*) Bruce's title to all of them seems satisfactorily proved, and few can now be found to defend the claims of Logan to their authorship.

This hymn is adopted by Rogers. Also by Pr. Bk.; Cong.

223. "*What a strange and wondrous story.*"

Anonymous. The editor is unable to trace this hymn further than "*Hymns for Church and Home*" (1859).

It is adopted by Bapt.

224. "*By cool Siloam's shady rill.*"

Reginald Heber (1812). The text is unaltered, except that in line 2 of verse 1, the original has "*sweet*" instead of "*fair*."

This hymn is adopted by Singleton; Bickersteth; Rogers. Also by Presb.; Cong.; Bapt.

225. "*Jesu, meek and gentle.*"

George Rundle Prynne (1856); appeared in his "*Hymnal suited for the Services of the Church*" (1858). The text (from the Hymnary) is unaltered.

George Rundle Prynne studied at S. Catherine's College, Cambridge, where he graduated B. A. 1839, M. A. 1861. He was ordained Deacon in 1841, and Priest in 1842. He afterwards became Curate of S. Andrew's, Clifton, and entered upon his present incumbency of S. Peter's, Plymouth, in 1848. He has published some sermons and manuals.

This hymn is adopted by S. P. C. K.; Barry; Sarum; Singleton; A. and M.; People's; Chope; Morrell and How. Hymnal Noted; Bickersteth; Hymnary.

226. "*I think when I read that sweet story of old.*"

Mrs. Jemima Luke (1841); written for a village school near Pounsford Park. It was composed in a stage coach. The original, as given by Rogers, consists of three eight-line verses, of which the last is here omitted. Of the verses retained in the text the only portion altered is line 3 of verse 4, which in the original reads "And many dear children are gathering there."

Jemima Thompson was born at Colebrook Terrace, Islington, in 1813. Her father was well known for his philanthropy. As early as her thirteenth year she became an anonymous contributor to the "*Juvenile Magazine*." She subsequently published several books for children. In 1843, she married the Rev. Samuel Luke, now minister of an Independent congregation at Clifton, Gloucestershire.

This hymn is adopted by Barry; Bickersteth. Also by Bapt.

227. "*In the vineyard of our Father.*"

Anonymous. The editor cannot trace this hymn further than "*Hymns for Church and Home*" (1859.)

It is not adopted by any of the collections examined.

228. "*O write upon my memory, Lord.*"

Isaac Watts (1715); in his "*Divine Songs for Children*." The original, as given by Rogers, contains four verses, of which the first two are here omitted. The lines altered in the text, are, in the original, as follows:—

Verse 1, line 2, "The *texts* and *doctrines* of Thy word."

Verse 2, line 2, "Fill up this *foolish* heart of mine."

This hymn is adopted by Pr. Bk.; Canterbury; Rogers.

229. "*Saviour, like a shepherd lead us.*"

Anonymous. The editor is unable to trace this hymn further than the "*Andover Sabbath Hymn Book*."

It is adopted by Barry; Irish; People's. Also by Presb.; Cong.

230. "When Jesus left His Father's throne."

James Montgomery (1825); in his "*Christian Psalmist*." The text is unaltered, but the original contains eight lines not retained in the present version.

This hymn is adopted by Pr. Bk.; Mercer; Irish; Marylebone; Windle; Bickersteth; Hymnary; Palmer. Also by Meth.

231. "There is a green hill far away."

Mrs. Cecil Frances Alexander (1848); from her "*Hymns for Little Children*." The text (from A. and M.) is unaltered.

This hymn is adopted by A. and M.

232. "Onward, Christian soldiers."

Sabine Baring Gould (1865); appeared in the "*Church Times*." The text (from A. and M.) is unaltered.

Sabine Baring Gould is a clergyman of the Church of England, and though young in years has already taken prominence by the number and character of his publications.

This hymn is adopted by S. P. C. K.; Sarum; A. and M.; People's; Hymnal Noted; Hymnary.

233. "Once in royal David's city."

Mrs. Cecil Frances Alexander (1848); in her "*Hymns for Little Children*." The text (from A. and M.) is unaltered.

This hymn is adopted by A. and M.; People's.

234. "My God, accept my heart this day."

Matthew Bridges (1848); in "*Hymns of the Heart*." "Mr. Bridges has produced one hymn among the very few that are altogether perfect—at once faultless and complete. Were we asked to name the fifty finest English hymns, this must be one of them." (Bird's "*Notes on Hymnody*" in the "*Protestant Churchman*," Dec. 12, 1867.) One verse, the fourth in the original, is here omitted.

The original has in verse 2, line 4, "*Let*" instead of "And," and in verse 3, line 4, "*at*" instead of "near."

This hymn is adopted by A. and M.; Canterbury. Also by Presb.

235. "O happy day, that stays my choice."

Philip Doddridge (*d.* 1751). The third verse in the original is here omitted. Lines which are altered in the text are in the original (as given by Rogers) as follows:—

- Verse 1, line 1, "O happy day that *fix'd* my choice."
 " 4, "And tell *its raptures* all abroad."
 Verse 2, line 4, "While to *that sacred shrine* I move."
 Verse 3, "Now rest, my *long-divided* heart!
 Fix'd on *this blissful centre*, rest!
O who with earth would grudge to part
 When call'd *with angels to be bless'd*?"

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; Barry; Windle; Bickersteth; Rogers. Also by Presb.; Cong.; Meth.; Ref. Ch.

236. "Jesus, I my cross have taken."

Henry Francis Lyte (1825). The original has six verses, of which the second and third are here omitted. The text is unaltered. There is some doubt, owing to a misprint of the original, it is said, whether the seventh line of the third verse is correct; and whether it should not read thus:—"What *thy* Saviour *did* to win thee."

This hymn is adopted by Mercer; Barry; Elliott; Windle; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

237. "My faith looks up to Thee."

Ray Palmer (1830); first published in 1833, with music arranged by Dr. Lowell Mason. It has been "translated into Arabic, and sung in many missionary stations; one of the very few American hymns that have been naturalized in England." (*Schaff*.) The text (from the author's "*Hymns and Sacred Pieces*," New York, 1865) is unaltered.

Ray Palmer was born at Little Compton, Rhode Island, in 1808. He studied at Phillip's Academy, Andover, Mass., and graduated at Yale College in 1830. In 1835, he was ordained pastor of a Congregational Society in Bath, Maine, from which he removed, in 1850, to the pastorate of a Congregational Society in Albany, N. Y. He has published many hymns, some of his own authorship, and some translations. He has also published some sermons and reviews.

This hymn is adopted by Mercer; Barry; Singleton; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

238. "Thine for ever:—God of love."

Mrs. Mary Fawler Maude (1848); printed in her "*Twelve Letters on Confirmation*," and inserted in the collection of the Rev. W. W. How. The text (from Morrell and How) is unaltered.

Mrs. Maude is the wife of the Rev. Joseph Maude, Vicar of Chirk, near Ruabon, England. She is also the author of several other publications.

This hymn is adopted by S. P. C. K.; Barry; Sarum; Singleton; A. and M.; Elliott; Morrell and How; Bickersteth. Also by Presb.; Ref. Ch.

239. "Witness, ye men and angels; now."

Benjamin Beddome (*d.* 1795). The text is from S. P. C. K., unaltered.

The author was born at Henley-in-Arden, Warwickshire, January 23, 1717. His father was a Baptist minister. He studied at various places, and began preaching in 1740. He was pastor of a Baptist society at Bourton-on-the-Water, Gloucestershire, until his death in 1795. In 1770, he received the degree of M. A. from the Baptist College in Providence, Rhode Island. He published several discourses and hymns. "His hymns, to the number of 830, were published in 1818, with a recommendation from Robert Hall." Montgomery speaks of him as a "writer worthy of honour both for the quantity and the quality of his hymns."

This hymn is adopted by Pr. Bk.; Mercer; S. P. C. K. Also by Presb.; Cong.; Bapt.

240. "Draw, Holy Ghost, Thy seven-fold veil."

John Keble (1827); in the "*Christian Year*." The original (on confirmation) has ten verses, of which the verses in the text are the seventh and tenth. The only alteration in the text is in verse 2, line 2, which reads in the original thus:—"That blessing dear, that dove-like hand."

This hymn is not found in any of the collections examined.

241. "Lord, shall Thy children come to Thee."

Samuel Hinds (1834); from his "*Sonnets and other Short Poems, chiefly on Sacred Subjects*." "A hymn, I think, rarely equalled in beauty, and pathos, and power." (*Bickersteth*.) The changes in the text, which is from Bickersteth, are immaterial.

Samuel Hinds was born in the island of Barbadoes, in 1793. He was educated at Queen's College, Oxford, graduating in 1815. He was afterwards Vice-Principal of Alban Hall, Oxford, and subsequently Principal

of Codrington College, Barbadoes. Returning to England, he was appointed Vicar of Yardley, Herts, holding this position from 1834 to 1843. He then went to Ireland, and became Rector and Prebendary of Castleknock, Dublin, and Chaplain to Archbishop Whately. He became Dean of Carlisle in 1848, and Bishop of Norwich in 1849. He resigned his See in 1857, and retired into private life. He died in 1872. He was the author of several publications.

This hymn is adopted by S. P. C. K.; Barry; Irish; Marylebone; Windle; Chope; Bickersteth.

242. "*Arm these Thy soldiers, mighty Lord.*"

Christopher Wordsworth (1862); part of a hymn of eleven verses. The lines altered in the text are in the original as follows:—

Verse 1, line 1, "*Arm these Thy youthful soldiers, Lord.*"

Verse 2, line 3, "*Thus consecrated, Lord, to Thee,*
" 4, "*May each a living temple be.*"

This hymn is not found in any of the collections examined.

243. "*His mercy and His truth.*"

Tate and Brady (1696); Psalm xxv.

This is adopted by Pr. Bk.; S. P. C. K.

244. "*May God accept our vow.*"

A Metrical Psalm from some untraced source.

This is adopted by Pr. Bk.

245. "*O God of hosts, the mighty Lord.*"

Tate and Brady (1696); Psalm lxxxiv.

This is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Sarum; Singleton; A. and M.; Elliott; Church; Islington; Canterbury; Chope; Morrell and How. Also by Cong.

246. "*How welcome was the call.*"

Henry W. Baker (1861); in "*Hymns Ancient and Modern.*" The text is from A. and M. (omitting one verse), unaltered.

This hymn is adopted by Sarum; A. and M.

247. "*Deign this union to approve.*"

William Bengo Collyer (1837); in "*Services suited to the Solemnization of Matrimony, Baptism, etc.*" The text is unaltered.

William Bengo Collyer was born at Blackheath Hill, in 1782, and studied at Homerton College. Before completing his twentieth year he became pastor of a Congregational society at Peckham, continuing in that position through his life. He died in 1854. He received the degree of D.D. from the University of Edinburgh in 1808. For many years he was one of the most popular Dissenting ministers in London. He published many hymns and some works on theology.

This hymn is not found in any of the collections examined.

248. "*The voice that breathed o'er Eden.*"

John Keble (1857). The original has eight verses, of which the third is here omitted. The text is unaltered.

This hymn is adopted by S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Chope; Hymnal Noted; Bickersteth; Hymnary; Palmer.

249. "*Our hearts to Thee in prayer we bow.*"

The only collection in which the editor is able to find this hymn, is that of Barry, where it is assigned to W. C. Dix. The text is from that collection, unaltered.

250. "*When gathering clouds around I view.*"

Robert Grant (1806); in the "*Christian Observer*," February, 1806. It appeared again in the same magazine, February, 1812, with a letter explaining that it is sent in an altered form. The letter is signed "E—y, D. R." The original, as given by Rogers, consists of six verses, of which the third is here omitted. The only alterations in the text will appear from the following original lines:—

Verse 3, line 4, "*The sickening anguish of despair.*"

Verse 5, line 4, "*My bed of death—for Thou hast died.*"

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Singleton; Elliott; Alford; Islington; Marylebone; Windle; Morrell and How; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

251. "Lord, as to Thy dear cross we flee."

John Hampden Gurney (1838); from his "*Psalms and Hymns for Public Worship, etc.*" The original, as given by Rogers, contains six verses, of which the fifth is here omitted. The text of the verses retained is unaltered.

John Hampden Gurney was born in London, in 1802. He studied at Trinity College, Cambridge, graduating B. A. 1824, M. A. 1828; was ordained Deacon in 1827, and Priest in 1828. He was Curate of Lutterworth from 1827 to 1844, and Rector of S. Mary's, Marylebone, from 1847 till his death in 1862. He was also a Prebendary of S. Paul's. He was a man of great activity in religious work. He was the author of numerous lectures, sermons, etc., and wrote and edited some other works, amongst which is the collection of hymns known as "Marylebone."

This hymn is adopted by Mercer; S. P. C. K.; Barry; Irish; Singleton; A. and M.; Elliott; Alford; Chope; Morrell and How; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.

252. "When our heads are bowed with woe."

Henry Hart Milman (1827); in Heber's "*Hymns Written and Adapted to the Weekly Church Service of the Year.*" The text is unaltered except in the last line of each verse, which, in the original, reads "Gracious Son of Mary, hear!"

This hymn is adopted by Hall; Mercer; S. P. C. K.; Barry; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Rogers. Also by Presb.; Cong.

253. "Thou art my hiding-place, O Lord!"

Thomas Raffles (1843). The text is like the original as given by Rogers, except that in the last two lines of the first verse, "the" is substituted for "my."

Thomas Raffles was born in London, in 1788. He studied at Homer-ton College, and in 1809 became pastor of a Congregational society at Hammersmith. In 1812, he removed to Liverpool, where he was minister in the Great George Street Chapel. This position he held for forty-nine years. He died at Liverpool, in 1863. He published several sermons, letters of travel, poems, and hymns for the use of his congregation.

This hymn is adopted by Bickersteth · Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

254. "*Thy way, not mine, O Lord.*"

Horatius Bonar (1856); in "*Hymns of Faith and Hope*," First Series. The original consists of seven four-line verses, the fourth of which is here omitted. The text is unaltered.

This hymn is adopted by Kemble; Barry; Sarum; Elliott; Alford; Canterbury; Morrell and How; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.

255. "*When musing sorrow weeps the past.*"

Gerard Thomas Noel (1819); in "*Cotterill's Selection*." The text (from Rogers) is unaltered, except that the original in verse 5, line 1, has "*harass'd*" instead of "*tortur'd*."

Gerard Thomas Noel was born in 1782. His studies were pursued at the Universities of Edinburgh and Cambridge. He graduated M. A. from Trinity College, Cambridge. He was successively Curate of Radwell, Vicar of Rainham, and Curate of Richmond. In 1834, he was Canon of Winchester, and in 1840, Vicar of Romsey, where he died in 1851. He published some Sketches of Travel, and a Selection of Psalms and Hymns.

This hymn is adopted by Barry; Islington; Windle; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

256. "*My God, my Father, while I stray.*"

Miss Charlotte Elliott (1834); appeared in the Appendix to the "*Invalid's Hymn Book*" (1835). The original, as given by Palmer, (and approved as correct by Miss Elliott,) contains eight verses, of which the fifth and eighth are here omitted. The only portion of the text which is materially altered is the fourth verse. It reads in the original as follows:—

"*Though Thou hast called me to resign
What most I prized, it ne'er was mine,
I have but yielded what was Thine;
Thy will be done!*"

The following are the omitted verses:—

"Should grief or sickness waste away
My life in premature decay,
My Father! still I strive to say,
Thy will be done."

"Then, when on earth I breathe no more,
The prayer, oft mixed with tears before,
I'll sing upon a happier shore,
Thy will be done."

Charlotte Elliott was a granddaughter of the celebrated preacher, the Rev. John Venn, a daughter of the Rev. Henry Venn Elliott, of S. Mary's, Brighton (*d.* 1841), and sister of the Rev. Edward B. Elliott, the author of

"*Horae Apocalypticae*." She died in 1871, at a very advanced age. She wrote several volumes, and contributed 117 hymns to "*The Invalid's Hymn Book*."

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Elliott; Alford; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.

257. "*Whate'er my God ordains is right.*"

(Was Gott thut, das is wohlgethan.)

Samuel Rodigast (1675); translated by Catherine Winkworth (1858) in "*Lyra Germanica*," Second Series. The original translation has six verses, the third of which is here omitted. The text of the verses retained does not differ from the original as given by Palmer.

This hymn is adopted by Barry; Alford; Palmer.

258. "*Lord, let me know my term of days.*"

Tate and Brady (1696); Psalm xxxix.

This is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Singleton.

259. "*Hear what the voice from heaven declares.*"

Prayer Book Collection of 1789. The second, third and fifth verses are by Watts, altered; the other two are uncertain.

This hymn is adopted by Pr. Bk.; Hall; Kemble.

260. "*Asleep in Jesus! blessed sleep!*"

Mrs. Margaret Mackay (1832); appeared first in "*The Amethyst*." The original, as given by Rogers, has six verses, the fifth of which is here omitted. The only alteration in the text is in verse 2, line 4, where the original has "*venom'd*" instead of "painful."

Margaret Mackay is a daughter of Captain Robert Mackay, who, on retiring from active service, settled at Hedgefield, near Inverness. She was married, in 1820, to Lieut.-Col. William Mackay. She has published some books, and several fugitive pieces.

This hymn is adopted by Barry; Windle; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

261. "Not for the dead in Christ we weep."

The "*Baptist Collection*," in which alone of the Hymnals examined this hymn is to be found, assigns it to Mrs. Barbauld.

262. "Safe Home, safe Home in port!"

S. Joseph of the Studium (ab. 850); translated by John Mason Neale (1862) in "*Hymns of the Eastern Church*." The last two verses of the translation, as given in Hymnal Noted, are here omitted. The text is unaltered, except that in verse 2, line 2, the original has "*athlete*" instead of "warrior."

S. Joseph was born in Sicily, but left his country on its occupation by the Mahometans, in 830. He became a monk at Thessalonica and Constantinople. Removing to Rome he was taken by pirates, and for many years was enslaved in Crete. Regaining his liberty he reached Rome, and enjoyed the friendship of S. Ignatius. He was also a friend of Photius, the Patriarch of Constantinople, with whom he went into exile. After being recalled from exile he devoted himself entirely to the composition of hymns, of which he produced a great number. His Canon for Ascension is the most meritorious of his works.

This hymn is adopted by S. P. C. K.; Sarum; Hymnal Noted; Hymnary.

263. "Tender Shepherd, Thou hast stilled."

(Guten Hirt, du hast gestillet.)

John William Meinhold (d. 1851); translated by Catherine Winkworth (1858) in "*Lyra Germanica*," Second series. The text is altered only in the first word, which is "Tender" instead of "*Gentle*" as in the original.

John William Meinhold was born on the island of Usedom, in 1797. After studying theology at Greifswalde, he became Rector in Usedom, subsequently assuming that position in several parishes. When the Revolution in 1848 broke out he opposed it. In 1850 he resigned his living. He died in 1851.

This hymn is adopted by A. and M.

264. "My soul with grateful thoughts of love."

Tate and Brady (1696); Psalm cxvi.
This is adopted by Pr. Bk.

265. "*Fierce was the wild billow.*"

(Ζοφεράς τρικυμίας.)

S. Anatolius (458); translated by John Mason Neale in "*Hymns of the Eastern Church.*" "This is one of Neale's happiest renderings of an original in which the Scripture account of Christ's stilling the waves is most vividly pictured, and skillfully applied to the spiritual life." The text is from Sarum, and differs in a few lines from the text in some other Hymnals, which is as follows:—

Verse 1, line 4, "Foam *glittered* white;
 " 5, *Trembled the mariners,*
 " 6, Peril was *high.*"

Verse 2, line 3, "Wail of *Euroclydon.*"
 " 5, "*Sorrow can never be,*
 " 6, *Darkness must fly.*"

Verse 3, line 7, "Whisper, *Thou Truth of Truth.*"

S. Anatolius' life began in a time of conflict. He was a legate from the unscrupulous monarch Dioscones to the Emperor's Court. At the death of S. Flavian, the Byzantine pontiff, the vacant throne was given to S. Anatolius. This position he filled with firmness and honour. To him also was due the decree passed at the Council of Chalcedon (451) that Constantinople should hold the second place among the Patriarchal Sees. He died in the year 458. His compositions are few and short, but full of life and beauty.

This hymn is adopted by Sarum; People's; Elliott; Hymnary.

266. "*When through the torn sail the wild tempest is streaming.*"

Reginald Heber (1820). The text differs slightly from the original as given by Rogers. The original has "*Help,*" instead of "*Save,*" in the last line of each verse. The other changes may be seen from the following original lines:—

Verse 2, line 1, "O Jesus! once *toss'd* on the breast of the billow."
 " 4, "Who cries in his *danger, Help,* Lord, or we perish."

Verse 3, line 2, "When *hell* in our hearts *his* wild warfare is waging,
 " 3, *Arise in Thy strength* Thy redeemed to cherish."

This hymn is adopted by Pr. Bk.; Sarum; Hymnary; Rogers. Also by Cong.; Meth.; Bapt.

267. "Eternal Father! strong to save."

William Whiting (1860); written for "*Hymns Ancient and Modern*," but much altered by the compilers of that work. The original is as follows:—

*O Thou Who bidd'st the ocean deep
Its own appointed limits keep,
Thou Who dost bind the restless wave,
Eternal Father, strong to save,
O hear us when we cry to Thee
For all in peril on the sea.*

*O Saviour! Whose Almighty Word
The winds and waves submissive heard,
Who walkedst on the foaming deep,
And calm amid its rage didst sleep;
O hear us when we cry to Thee
For all in peril on the sea.*

*O Sacred Spirit! Who didst brood
Upon the chaos dark and rude,
Who bad'st its angry tumult cease,
And light diffused, and life, and peace,
O hear us when we cry to Thee
For all in peril on the sea.*

*O Trinity of love and power!
Our brethren shield in danger's hour;
From rock and tempest, them defend;
To safety's harbour them attend;
And ever let there rise to Thee
Glad hymns of praise from land and sea.*

William Whiting was born in London, in 1825. He was educated at Clapham and at Winchester, and for more than twenty years has been Master of Winchester College Choristers' School. He is the author of several poems.

This hymn is adopted by S. P. C. K.; Barry; Irish; Sarum; A. and M.; Elliott; Bickersteth; Hymnary. Also by Ref. Ch.

268. "O Thou Who didst prepare."

Mrs. Tonna (Charlotte Elizabeth) (d. 1846). The text is considerably altered. The following is the original (excepting the omitted lines) supplied to the editor by the Rev. F. M. Bird.

*O Thou Who didst prepare
The ocean's caverned cell,
And bad'st the gathering waters there
To meet and dwell.*

*Toss'd in our reeling bark
On this tumultuous sea,
Thy wondrous ways, O Lord, we mark,
And sing to Thee.*

*For He is nigh, Who trod
Amid that foaming spray,
Whose billows own'd the incarnate God,
And died away.*

*Though swells the confluent tide,
And battles far above,
We know in Whom our souls confide,
With fearless love.*

Charlotte Elizabeth was born at Norwich, in 1790. Her father, the Rev. Michael Browne, was Rector of S. Giles' parish in that city. She married Captain George Phelan, of the army, but the union proved an unhappy one. Thrown upon her own resources, she contributed to the Dublin Tract Society, and in 1834, became editor of "*The Christian Ladies' Magazine*." Her husband died in 1837. In 1840, she married Mr. L. H. Tonna, but continued to retain her two Christian names as her literary designation. She died in 1846. Her works are very numerous.

This hymn is not found in any of the collections examined.

269. "Lord, for the just Thou dost provide."

Prayer Book Collection of 1789; rewritten from Joseph Addison (1712), in the "*Spectator*," No. 489. The hymn is entitled "*The Traveller's Hymn*," beginning

"How are Thy servants blest, O Lord."

The original version is given in Rogers' "*Lyra Britannica*," p. 5.

Joseph Addison was born at Milston, Wiltshire, May 1, 1672. He was educated in the Charter House, London, and at Oxford. His father was Rector of Milston, afterwards Dean of Lichfield, and designed him for the ministry; but he was attracted to law and politics. He attained an early celebrity as a writer of verses, and at the age of twenty-seven received a pension of £300 a year. By this he was enabled to travel on the continent, and on his return he published his travels, as well as some poems. He held successively several important State offices, retiring at last on an allowance of £1500 a year. He died June 17, 1719. The fame of Addison rests chiefly upon the part he took in the production of the essays that were begun in his time, under the names of the "*Tatler*," the "*Spectator*," and the "*Guardian*."

This hymn is adopted by Pr. Bk. (which alone has this version); Hall; Kemble; Mercer; S. P. C. K.; Elliott; Islington; Bickersteth; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

270. "Lord, pour Thy Spirit from on high."

James Montgomery (1835). The following is the original version of this hymn as given by Palmer.

<i>Pour out</i> Thy Spirit from on high,	To bear Thy people <i>on our</i> heart,
<i>Lord</i> , Thine <i>assembled</i> servants bless;	And love the souls whom Thou dost love;
Graces and gifts to each supply, [ness.	
And clothe Thy priests with righteous-	To love, and pray, and never faint,
Within Thy temple when <i>we</i> stand,	By day and night <i>strict</i> guard to keep,
To teach the truth as taught by Thee,	To warn the sinner, <i>cheer</i> the saint,
Saviour, like stars in Thy right hand	<i>Nourish</i> Thy lambs, and <i>feed</i> Thy sheep.
<i>The angels of the Churches be.</i>	
Wisdom, and zeal, and <i>faith</i> impart,	<i>Thus</i> when <i>our</i> work is finish'd here,
Firmness <i>with</i> meekness from above,	<i>In humble hope</i> <i>our</i> charge resign;
	<i>When the Chief Shepherd</i> shall appear,
	<i>O God!</i> <i>may they and we be Thine.</i>

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; A. and M.; Elliott; Alford; Church; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Palmer. Also by Presb.; Cong.; Ref. Ch.

271. "*Father of mercies, bow Thine ear.*"

Benjamin Beddome (1787); in "*Rippon's Collection.*" The text is unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Islington; Windle. Also by Presb.; Cong.; Meth.

272. "*Come, pure hearts, in sweetest measures.*"

(*Psaltat chorus corde mundo.*)

Founded partly on the sequence by Adam of S. Victor (*d. ab. 1192*), beginning "*Fecundare plebo fidelis*," the first two verses by Robert Campbell (1850), the last verse by the compilers of "*Hymns Ancient and Modern*" (1861). The only alteration in the text is in verse 1, line 5, where the original has "*declaration*," instead of "*proclamation*."

It is uncertain whether Adam was born in Great Britain or in Brittany. In history he is called a Briton. About the year 1130, he entered a hermitage near Paris, named after S. Victor of Marseilles—hence his own name. Little is known of his life. He died about the year 1192. His poetical works are of the highest character. Indeed, the highest position among sacred poets is claimed for him, because, out of one hundred of his pieces, at least fifty are of the highest excellence. Trench thus speaks of him: "His profound acquaintance with the whole circle of the theology of his time, and eminently with its exposition of Scripture; the abundant and admirable use which he makes of it, delivering as he thus does his poems from the merely subjective cast of those, beautiful as they are, of S. Bernard; the exquisite art and variety with which, for the most part, his verse is managed and his rhymes disposed—their rich melody multiplying and ever deepening at the close; the strength which he often concentrates into a single line; his skill in conducting a narration; and, most of all, the evident nearness of the things which he celebrates to his own heart of hearts—all these, and other excellences, render him, as far as my judgment goes, the foremost among the sacred Latin poets of the Middle Ages."

This hymn is adopted by A. and M.; Hymnary.

273. "*Go forth, ye heralds, in My Name.*"

Anonymous. Prayer Book Collection of 1789.

It is adopted by Pr. Bk.

274. "*How beautiful the feet that bring.*"

John Mason (1683); a piece entitled "*A Song of Praise for a Gospel Ministry.*" The text differs considerably from the original, the larger portion having been rewritten.

This hymn is adopted by Sarum; Singleton.

275. "*This stone to Thee in faith we lay.*"

James Montgomery (1822). The text is from Bickersteth, unaltered.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; Alford; Windle; Bickersteth. Also by Meth.

276. "*O Lord of hosts, Whose glory fills.*"

John Mason Neale (1844); in "*Hymns for Children*," Second Series. The last verse of the original is here omitted. The text is from People's, unaltered; in one or two lines it varies very slightly from the original.

This hymn is adopted by Singleton; A. and M.; People's; Chope.

277. "*With one consent let all the earth.*"

Tate and Brady (1696); Psalm c. The first text (1696) is entirely different from the present, but it was changed by Tate and Brady before 1703.

This is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Elliott; Church; Islington; Morrell and How. Also by Cong.

278. "*I'll wash my hands in innocence.*"

Tate and Brady (1696); Psalm xxvi. Somewhat altered.

It is adopted by Pr. Bk.

279. "*Christ is our Corner Stone.*"

(*Angulare Fundamentum.*)

The Latin origin of this hymn is uncertain. This translation is by John Chandler (1837). The text is from A. and M., unaltered.

This hymn is adopted by Mercer; S. P. C. K.; Barry; Irish; A. and M.; Elliott; Alford; Church; Islington; Marylebone; Bickersteth; Palmer. Also by Presb.; Cong.; Ref. Ch.

280. "*O with due reverence let us all.*"

Tate and Brady (1696); Psalm cxxxii.

This is adopted by Pr. Bk.; Hall.

281. "O 'twas a joyful sound to hear."

Tate and Brady (1696); Psalm cxii.

This is adopted by Pr. Bk.; S. P. C. K.; Barry; Singleton; Windle; Morrell and How. Also by Cong.; Bapt.

282. "Christ is made the sure foundation."

(*Angulare Fundamentum.*)

The origin of this Latin hymn is uncertain. This version is a translation by John Mason Neale (1851) in "*Hymnal Noted*"; but the text, from A. and M., is altered. The following version is from "*Hymnal Noted*":—

Christ is made the sure Foundation
And the precious Corner-stone,
Who, the two-fold walls surmounting
Binds them closely into one,
Holy Sion's help forever,
And her confidence alone.

All that dedicated city,
Dearly loved by God on high,
In exultant jubilation
Pours perpetual melody;
God the One, and God the Trinal,
Singing everlastingly.

To this Temple, where we call Thee,
Come, O Lord of Hosts, to-day:
With Thy wonted loving-kindness,

Hear Thy people as they pray;
And Thy fullest benediction
Shed within its walls for aye.

Here vouchsafe to all Thy servants
That they supplicate to gain;
Here to have and hold for ever
Those good things their prayers obtain;
And hereafter in Thy Glory
With Thy blessed ones to reign.

Laud and honour to the Father,
Laud and honour to the Son,
Laud and honour to the Spirit,
Ever Three and ever One,
Consustantial, Co-eternal,
While unending ages run.

This hymn is adopted by Irish; Sarum; Singleton; A. and M.; People's; Morrell and How; Hymnal Noted; Hymnary.

283. "From Greenland's icy mountains."

Reginald Heber (1819). The origin of this hymn was as follows:—Heber's father-in-law—the Rev. Dr. Shipley, Dean of S. Asaph and Vicar of Wrexham, was to preach a missionary sermon in Wrexham Church on Whitsunday, 1819. In the evening of that day, Heber was to deliver a lecture in the same church. On the previous day, while together at the vicarage, the Dean requested Heber to write something for them to sing in the morning. Heber retired for that purpose from the table, where the Dean and a few others were sitting, to another part of the room. In a short time the Dean asked him what he had written. Heber, having then composed the first three verses, read them over. "There, there—that will do very well," said the Dean. "No, no—the sense is not complete."

replied Heber. Accordingly he added the fourth verse, and thus completed the hymn which has since been sung so frequently among all bodies of Christians. The hymn was sung the next morning in Wrexham Church for the first time.

The original reads in lines 1 and 3 of verse 3, "*Can*" instead of "*Shall*." The word "*Ceylon*" in line 2 of verse 2, was afterwards changed to "*Java*," by Heber, when he was in India, but the earlier reading is generally retained.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

284. "*Jesus shall reign where'er the sun.*"

Isaac Watts (1719); a rendering of Psalm lxxii. The original has eight verses, of which the second, third, and seventh are here omitted. Portions of the text altered from the original, as given by Rogers, are as follows:—

Verse 2, line 1, "*For Him shall endless prayer be made.*"

Verse 4, line 2, "*The prisoner leaps to lose his chains.*"

This hymn is adopted by Pr. Bk.; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; A. and M.; Elliott; Church; Islington; Marylebone; Windle; Canterbury; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

285. "*To bless Thy chosen race.*"

Tate and Brady (1696); Psalm lxvii.

This is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Singleton; Elliott; Islington; Windle; Canterbury; Morrell and How; Bickersteth. Also by Meth.; Ref. Ch.

286. "*On Sion and on Lebanon.*"

Henry Ustick Onderdonk (1826); in the Prayer Book Collection.

This is adopted by Pr. Bk.

287. "*Arm of the Lord, awake, awake.*"

William Shrubsole (1795); appeared in "*Missionary Hymns*." The third and fourth verses of the original are here omitted. The text is unaltered.

William Shrubsole was born in Sheerness, Kent, in 1759. His first occupation was as a shipwright in Sheerness Dockyard, but he was promoted, and afterwards removed to London, where he at length held the position of Secretary to the Committee of the Treasury in the Bank of England. He died at Highbury, in 1829. Mr. Shrubsole was the author of several hymns, and some articles in the religious magazines of his day.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Islington; Windle; Canterbury; Bickersteth; Rogers. Also by Presb.; Meth.; Bapt.; Ref. Ch.

288. "*O'er the gloomy hills of darkness.*"

(*Dros y brynian tywyll niwlog.*)

William Williams (1772); in his "*Gloria in Excelsis.*" Three verses of the original are here omitted. Lines altered in the text are as follows in the original:—

Verse 1, line 1, "*O'er those gloomy hills of darkness.*"

" 3, "*All the promises do travel*

" 4, "*On a glorious day of grace.*"

Verse 2, line 2, "*Let them have the glorious light.*"

Verse 3, line 3, "*May Thy eternal wide dominions.*"

William Williams, called the "Watts of Wales," was born in 1717, at Cefn-y-coed, near Llandovery, Carmarthenshire. He originally studied medicine, but abandoned it for theology. He was ordained Deacon in the Church of England, but was refused Priest's Orders, and subsequently attached himself to the Calvinistic Methodists. For half a century he travelled in Wales, preaching the Gospel. He died in 1791. Williams composed his hymns chiefly in the Welsh language; they are still largely used by various religious bodies in the principality. Many of his hymns have appeared in English, and have been collected and published by Sedgwick. His two principal poetical works are "*Hosannah to the Son of David,*" and "*Gloria in Excelsis.*"

This hymn is adopted by Hall; Kemble; Elliott; Islington; Windle; Bickersteth; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

289. "*From all that dwell below the skies.*"

Isaac Watts (1719); a rendering of Psalm cxvii. The only lines altered are in the original as follows:—

Verse 1, line 3, "*Let the Redeemer's Name be sung.*"

Verse 2, line 2, "*Eternal truth attends Thy word.*"

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; Barry; Irish; Elliott; Church; Islington; Marylebone; Windle; Canterbury; Bickersteth; Palmer. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

290. "*Ye Christian heralds, go, proclaim.*"

Anonymous. The editor can trace it no further than "*Winchell's Collection*" (Boston, 1817).

It is adopted by Presb.; Cong.; Bapt.; Ref. Ch.

291. "*And is the time approaching.*"

Miss Jane Borthwick (1863); in "*Thoughts for Thoughtful Hours.*" The text is without alteration.

This hymn is not found in any of the collections examined.

292. "*Souls in heathen darkness lying.*"

Mrs. Cecil Frances Alexander (1850); appeared in "*Legend of the Golden Prayer*" (1859). Some verses of the original are omitted. The text, which is from Sarum, differs from the original in the second and third verses: their original reading is as follows:—

Christians, <i>say they</i> , none has taught us	Haste, O haste, <i>to spread the tidings</i>
Of His love so deep and dear;	<i>Let no shore be left untrod;</i>
Of the precious price that bought us,	Let no brother's bitter chidings
Of the nail, the thorn, the spear;	<i>Haunt us from the furthest sod;</i>
Ye who know Him	<i>Tell the heathen</i>
Guide us from our darkness drear.	<i>All the precious truth of God.</i>

This hymn is adopted by S. P. C. K.; Sarum; Canterbury.

293. "*When, Lord, to this our western land.*"

Henry Ustick Onderdonk (1826); in the Prayer Book Collection.

It is adopted by Pr. Bk.

294. "*O why should Israel's sons once bless'd.*"

James Joyce (1809); in "*The Christian Observer.*" For the first two words, "O why," the original has "*Wherefore;*" and the two couplets of the first verse are transposed in the text. There are changes in other lines of the text which read in the original as follows:—

Verse 2, line 1, "*Lord, visit Thy forsaken race.*"

Verse 4, line 2, "*When Jew and Greek one prayer shall pour.*"

" 4, "*One God with grateful heart adore.*"

No memoir of this author has been published. He published several works; and he wrote many hymns that were never published, it being his custom, morning after morning, to present pieces of poetry to his children at breakfast.

This hymn is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Elliott; Islington; Bickersteth.

295. "*High on the bending willows hung.*"

Anonymous. The editor is unable to trace this hymn.
It is adopted by Pr. Bk. Also by Cong.

296. "*Fountain of good, to own Thy love.*"

Philip Doddridge (*d.* 1751). This is an altered but generally used form of the author's hymn beginning,

"*Jesus, my Lord, how rich Thy grace.*"

The following original of the text is contributed by the Rev. F. M. Bird, who also says that verse one of the text is not Doddridge's:—

Fountain of good, to own Thy love
Our thankful hearts incline;
What can we render, Lord, to Thee,
When all the worlds are Thine?

*In them Thou may'st be clothed and fed,
And visited and cheer'd;
And in their accents of distress
My Saviour's voice is heard.*

But Thou hast brethren here *below*
The partners of Thy grace,
And wilt confess their humble names
Before Thy Father's face.

Thy face with reverence and with love
I in Thy poor would see;
O rather let me beg my bread
Than hold it back from Thee.

This hymn is adopted by Hall; Mercer; S. P. C. K.; Barry; A. and M.; Alford; Canterbury; Bickersteth.

297. "*Rich are the joys which cannot die.*"

Philip Doddridge (*d.* 1751). The text is made up of verses three, five, and six of Doddridge's hymn 309. The original of lines altered in the text is as follows:—

Verse 1, line 1, "*But there are joys which cannot die,*
" 2, "*Which God laid up in store;*
" 3, "*Treasure beyond the changing sky.*"

Verse 3, line 1, "*The mite my willing hands can give.*"
" 4, "*And Heaven at large repay.*"

This hymn is adopted by Pr. Bk.

298. "*Sow in the morn Thy seed.*"

James Montgomery (1836). Three verses of the original are here omitted. The text is without material alteration.

This hymn is adopted by Barry; Windle; Canterbury; Bickersteth. Also by Presb.; Cong.; Meth.; Bapt.

299. "*We give Thee but Thine own.*"

William Walsham How (1864); from his "*Psalms and Hymns.*" The text (from Morrell and How) is unaltered.

This hymn is adopted by S. P. C. K.; Barry; Singleton; A. and M.; Morrell and How; Bickersteth; Hymnary.

300. "*Lord, lead the way the Saviour went.*"

William Croswell (*d.* 1851). The text is unaltered.

The author was born at Hudson, N. Y., in 1804. He graduated at Yale College in 1823; was Rector of Christ Church, Boston, 1829-40; Rector of St. Peter's Church, Auburn, N. Y., 1840-44; and Rector of the Church of the Advent, Boston, from 1844 till his death in 1851. He was the author of several pieces of poetry, which may be seen in his "*Memoirs*" by his father.

This hymn is adopted by S. P. C. K. Also by Cong.; Bapt.

301. "*O come, loud anthems let us sing.*"

Tate and Brady (1696); Psalm xcv. The text is from Bickersteth, who, to "obviate the baldness and retain the thought," alters the last two couplets of the first and fourth verses. The original read thus:—

Verse 1, line 3, "*For we our voices high should raise,*
" 4, "*When our salvation's Rock we praise.*"

Verse 4, line 3, "*Down on our knees devoutly all* .
" 4, "*Before the Lord our Maker fall.*"

This hymn is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Elliott; Church; Islington; Marylebone; Windle; Morrell and How; Bickersteth. Also by Presb.; Cong.; Bapt.; Ref. Ch.

302. "Praise to God, immortal praise."

Mrs. Anna Letitia Barbauld (1773). Rewritten in the Prayer Book Collection (1826). The original consists of nine four-line verses. The present version is so little like the original that it may almost be called another hymn. Mrs. Barbauld's hymn may be found in Rogers' *"Lyra Britannica,"* p. 33.

Adopted (generally with the author's version) by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Sarum; Singleton; Elliott; Alford; Windle; Canterbury; Morrell and How; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Ref. Ch.

303. "Now thank we all our God."

(Nun danket alle Gott.)

Martin Rinkart (1644); translated by Catherine Winkworth (1858) in *"Lyra Germanica,"* Second Series. The text is unaltered.

This hymn is a metrical version of Ecclesiasticus, l. 22-24, and was written, it is believed, about the year 1644, in the prospect of a reëstablishment of peace. It has been called the popular German *"Te Deum."*

Martin Rinkart was born in Eilenburg, Saxony, in 1586. His father being poor, Martin supported himself by his musical skill while studying theology at Leipsic. Subsequently he became pastor in his native town, continuing there during the Thirty Years' War, and long after. He died in 1649.

This hymn is adopted by Barry; Irish; Sarum; A. and M.; People's; Elliott; Alford; Chope; Bickersteth; Hymnary. Also by Ref. Ch.

304. "Salvation doth to God belong."

Philip Doddridge (*d.* 1751). From his hymn 374, and mostly rewritten. It is adopted by Pr. Bk.

305. "Praise, O praise our God and King."

Henry Williams Baker (1861); in *"Hymns Ancient and Modern,"* "Partly suggested by Milton's version of Psalm cxxxvi." The text is from A. and M. unaltered.

This hymn is adopted by Irish; A. and M.; Bickersteth; Palmer. Also by Ref. Ch.

306. "*Come, ye thankful people, come.*"

Henry Alford (1844). The text is from the author's "*Year of Praise*" (1867), unaltered, but it differs somewhat from his earlier version.

This hymn is adopted by Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Ref. Ch.

307. "*Before the Lord we bow.*"

Francis Scott Key (1832). Two verses of the original are here omitted. Lines altered in the text are, in the original, as follows:—

Verse 2, line 3, "*Enjoying peace and rest.*"

Verse 4, line 4, "*Bright is the promised crown.*"

Francis Scott Key was born in Frederick County, Md., in 1779. He was educated at S. John's College, Annapolis, and in 1801 commenced the practice of law in Washington, which was his home until his death in 1843. He was the author of a number of poems, but is most widely known by his hymn "*The Star-spangled Banner*," inspired by the author's position as a prisoner with the British in 1814, during the bombardment of Fort McHenry, which guards the entrance to Baltimore.

This hymn is not found in any of the collections examined.

308. "*Lord God, we worship Thee.*"

(Herr Gott, wir danken Dir.)

Johann Frank (1653); translated by Catherine Winkworth (1862) in "*Chorale Book*." The last verse of the original is here omitted, but the text of the verses retained does not differ materially from that in the Hymnary, in which alone, of the collections examined, the hymn is to be found.

Johann Frank was born in Guben, Saxony, in 1618. He was educated to the profession of law, occupying, during his life, positions of honour. He died in 1677. He was a friend of several of the poets of his time, and composed one hundred and ten hymns, which, in the opinion of Miss Winkworth, rank next to those of Gerhardt, among the German hymn-writers.

309. "God bless our native land."

John S. Dwight (1844). The text is unaltered.

The author is the son of Dr. Timothy Dwight, once President of Yale College. He has composed several hymns, and, in conjunction with others, has made good translations of some minor poems of Goethe and Schiller.

This hymn is adopted by Cong.; Bapt.; Ref. Ch.

310. "Dread Jehovah, God of nations."

C— F— (1804); in "*The Christian Observer*." The original has eight lines more than the present version. Lines altered in the text are as follows in the original:—

Verse 2, line 3, "Fasting, praying, *weeping*, mourning."

Verse 3, line 4, "Jesus' blood can cleanse *them* all."

Verse 4, line 1, "*Let that mercy veil* transgression."

This hymn is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Irish; Islington; Windle; Bickersteth. Also by Presb.; Cong.; Meth.

311. "Almighty Lord, before Thy throne,"

Miss Anne Steele, "On the Public Fast, February 6, 1756." Two verses of the original are here omitted. The text is considerably altered, as will be seen from the following original version of the verses retained:—

See, gracious God, before Thy throne
Thy mourning people bend;
'Tis on Thy *sovereign* grace alone
Our *humble* hopes depend.

Tremendous judgments, from Thy hand,
Thy dreadful power display;
Yet mercy spares our guilty land,
And still we live to pray.

How changed, alas! are truths divine
For error, guilt, and shame!

What impious numbers, bold in sin,
Disgrace the Christian name!

O bid us turn, Almighty Lord!
By Thy resistless grace;
Then shall our hearts obey Thy word,
And humbly seek Thy face.

Then, should *insulting* foes invade,
We will not yield to fear,
Secure of *never-failing* aid,
If God, our God, is near.

This hymn is adopted by Pr. Bk.; Kemble; S. P. C. K.; Barry; Morrell and How.

312. "O God of love, O King of peace."

Henry Williams Baker (1861); in "*Hymns Ancient and Modern*." The text is unaltered.

This hymn is adopted by Irish; A. and M.; Alford.

313. "Now may the God of grace and power."

Isaac Watts (1719); Psalm xx. This version is made up of verses one, four, five and seven, and is somewhat altered in parts, as will be seen from the following corresponding verses in the original:—

Now may the God of <i>power and grace</i>	Some trust in horses train'd for war,
Attend His people's humble cry;	And some of chariots make their boasts;
<i>Jehovah hears when Israel prays,</i>	Our surest expectations are
And brings deliverance from on high.	From Thee, the Lord of heavenly hosts.
In His salvation is our hope;	Now save us, Lord, from slavish fear,
And in the Name of Israel's God,	Now let our <i>hopes</i> be firm and strong,
Our troops shall lift their banners up,	Till Thy salvation shall appear,
Our navies spread their flags abroad.	And <i>joy and triumph raise the song.</i>

This hymn is adopted by Pr. Bk. Also by Ref. Ch.

314. "When streaming from the eastern skies."

William Shrubsole (1813); in the "*Christian Observer*." This hymn is sometimes erroneously attributed to Sir Robert Grant. The text, as given by Rogers, is unaltered.

This hymn is adopted by Pr. Bk.; Mercer; Elliott; Marylebone; Windle; Chope; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

315. "Blest be the tie that binds."

John Fawcett (1772). "This hymn is said to have been written to commemorate the determination of its author to remain with his attached people at Wainsgate. The farewell sermon was preached, the wagons were loaded, when love and tears prevailed, and Dr. Fawcett sacrificed the attractions of a London pulpit to the affection of his poor but devoted flock." (*Miller*.) The fifth verse of the original is here omitted. The verses retained are as follows in the original:—

Blest be the tie that binds	Before our Father's throne
Our hearts in <i>Christian</i> love;	We pour our <i>ardent</i> prayers;
The fellowship of <i>kindred</i> minds	Our fears, our hopes, our aims are one;
Is like to that above.	Our comforts and our cares.

We share our mutual woes,
Our mutual burdens bear;
And often for each other flows
The sympathizing tear.

When we *asunder part*,
It gives us inward pain;

But *we shall still be join'd* in heart,
And hope to meet again.

From sorrow, toil, and pain,
And sin, we shall be free;
And perfect love and friendship reign
Throughout eternity.

John Fawcett was born at Lidget Green, Yorkshire, in 1739. In 1763, he entered the ministry of the Baptist Communion, and two years after was settled in a pastorate at Wainsgate. He spent his life there and at Hebden Bridge, in the same neighbourhood. He died in 1817. He published some theological works, and a hymn book.

This hymn is adopted by Pr. Bk.; Kemble. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

316. "*To Sion's hill I lift my eyes.*"

Tate and Brady (1696); Psalm cxxi.

This is adopted by Pr. Bk.; Kemble; S. P. C. K.; Barry; Church; Islington; Windle; Morrell and How. Also by Ref. Ch.

317. "*There is a blessèd home.*"

Henry Williams Baker (1861); in "*Hymns Ancient and Modern.*" The text is unaltered.

This hymn is adopted by S. P. C. K.; Barry; Irish; Sarum; A. and M.; Alford; Bickersteth; Palmer; Rogers. Also by Presb.; Ref. Ch.

318. "*Forth in Thy Name, O Lord, I go.*"

Charles Wesley (1749); in "*Hymns and Sacred Poems.*" The original has six verses, of which the third is here omitted. Lines altered in the text are as follows in the original:—

Verse 2, line 4, "And prove *Thine* acceptable will."

Verse 3, line 2, "Whose eyes *mine* inmost substance see."

Verse 5, line 1, "*For Thee* delightfully employ."

" 3, "*And* run my course with even joy."

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; A. and M.; Alford; Church; Windle; Canterbury; Chope; Bickersteth; Hymnary; Palmer. Also by Meth.; Bapt.; Ref. Ch.

319. "*He that has God his guardian made.*"

Tate and Brady (1696); Psalm xci.

This is adopted by Pr. Bk.; Hall; Kemble; Barry; Church; Windle.

320. "*O God, my gracious God, to Thee.*"

Tate and Brady (1696); Psalm lxiii.

This is adopted by Pr. Bk.; Hall; S. P. C. K.; Church.

321. "*Up to the hills I lift mine eyes.*"

Isaac Watts (1719); Psalm cxxi. As given by Palmer the original has seven verses, the last three of which are here omitted. The text of the verses retained is unaltered.

This hymn is adopted by S. P. C. K.; Elliott; Marylebone; Palmer. Also by Cong.; Bapt.

322. "*We build with fruitless cost, unless.*"

Tate and Brady (1696); Psalm cxxvii.

This is adopted by Pr. Bk.

323. "*When I can trust my all with God.*"

Josiah Conder (1818); "*On the Death of an Infant Son, C. J. C., ob. Jan., 1818.*" This hymn appeared in the author's "*Star in the East, etc.*" (1824), and consisted of five verses. The first and last are here retained. The only alteration in the text is in verse 1, line 4, which in the original reads "*sparing*" instead of "chastening."

This hymn is adopted by Kemble; Barry; Elliott; Windle; Rogers. Also by Presb.; Cong.; Ref. Ch.

324. "*My God, how endless is Thy love.*"

Isaac Watts (1709). The only alteration in the text is in verse 2, line 1, where "curtain" reads "*curtains*" in the original.

This hymn is adopted by Hall; Kemble; S. P. C. K.; Elliott; Alford; Marylebone; Bickersteth. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

325. "*Saviour, when night involves the skies.*"

Thomas Gisborne (1803). The text is unaltered.

The author was born at Derby, in 1758. He became perpetual Curate of Barton-under-Needwood, Staffordshire, in 1783, and Prebendary of Durham in 1826. He died in 1846.

This hymn is adopted by Pr. Bk. Also by Presb.

326. "*God of our fathers, by Whose hand.*"

This hymn was claimed by John Logan (1781); but it is unquestionably Doddridge's (1736), altered as it appears in his collection in 1755, and in the "*Scotch Paraphrases*" in 1745. The text may be compared with that of hymn 473 in this collection. Under the latter number Doddridge's original version is given.

Of Logan sufficient was said in the sketch of Michael Bruce (hymn 222). It may be added here, however, that his literary dishonesty and treachery met their reward. He died poor and neglected in London.

In the present form this hymn is adopted by Pr. Bk.

327. "*To-morrow, Lord, is Thine.*"

Philip Doddridge (1755). The text (from Palmer) is without material alteration.

This hymn is adopted by Kemble; Mercer; Barry; Islington; Windle; Bickersteth; Palmer. Also by Bapt.

328. "*Arise, my soul, with rapture rise.*"

Samuel J. Smith (*d.* 1835). Appeared in Prayer Book Collection (1826), and in the author's "*Miscellaneous Writings*" (1836). The material alterations of the text are in the third and fourth verses, which read thus in the original:—

But can it be that Power divine	<i>Will deign to lend a favouring ear,</i>
<i>Whose throne is light's unbounded blaze;</i>	When I, poor <i>abject</i> mortal, pray?
<i>While</i> countless worlds and angels join	Yes, boundless goodness! He will hear,
To swell the glorious song of praise,	Nor cast the meanest wretch away.

Samuel J. Smith was born in New Jersey, in 1771, and after a secluded life on his paternal estate near Burlington, died in 1835. In his religious connection he was a Quaker.

This hymn is adopted by Pr. Bk. Also by Meth.

329. "*New every morning is the love.*"

John Keble (1827). This hymn is composed of verses six, seven, eight, fourteen and sixteen, of the opening hymn in "*The Christian Year*." It is probable that this Morning Hymn—as well as the author's Evening Hymn—were composed some years previous to their publication in 1827. The text is unaltered.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Palmer. Also by Bapt.; Ref. Ch.

330. "*Come, my soul, thou must be waking.*"

(Seele du muszt munter werden.)

Baron Von Canitz (1654); translated in the "*British Magazine*," July, 1838. The text (from Sarum) is unaltered.

This hymn is adopted by Sarum; Singleton; Hymnary.

331. "*Christ, Whose glory fills the skies.*"

Charles Wesley (1740); in "*Hymns and Sacred Poems*." The text is unaltered, though possibly in verse 2, line 5, the original has "*Thou*" instead of "*they*."

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Elliott; Alford; Church; Islington; Windle; Chope; Morrell and How; Bickersteth; Hymnary; Palmer. Also by Presb.; Cong.; Bapt.; Ref. Ch.

332. "*Awake, my soul, and with the sun.*"

Thomas Ken (*d.* 1711). It is related of the author that he often sang his morning hymn, before dressing, to his lute—probably to the tune known as Tallis' Canon. The fact that this hymn was rewritten at least once, and probably twice, accounts for the different versions in use. The version in Palmer's "*Book of Praise*" contains the author's latest corrections. It has fourteen verses, of which five are here omitted. The text of the verses retained agrees with that of Palmer, except in two lines, which he gives as follows:—

Verse 4, line 4, "*High praise to the eternal King.*"

Verse 5, line 1, "*Awake! Awake! Ye heavenly choir.*"

Of the Doxology, which also belongs to Ken's Evening Hymn, Montgomery says: "It is a masterpiece at once of amplification and compression; amplification, on the burthen, 'Praise God,' repeated in each line; compression, by exhibiting God as the object of praise in every view in which we can imagine praise due to Him;—praise, for all His blessings, yea, for *'all blessings,'* none coming from any other source; praise by every creature, specifically invoked, 'here below,' and in heaven 'above;' praise to Him in each of the characters wherein He has revealed Himself in His Word—'Father, Son, and Holy Ghost.'" Probably there is no other verse in existence that is so often sung by all bodies of Christians.

Thomas Ken was born at Little Berkhamstead, Hertfordshire, in July, 1637. He studied at Winchester and Oxford, graduating B. A. 1661, and M. A. 1664. He became a Fellow of New College, in 1657. He was ordained in 1661, and after holding various positions, and travelling extensively, he was appointed Chaplain to the Prince of Orange, in 1679, and Chaplain to Charles II., in 1682. In 1684, he was consecrated Bishop of Bath and Wells. In 1688, he was sent to the Tower for refusing to read King James' "Declaration of Indulgence." In 1691, as a non-juror, he was deprived of his episcopal office, and retired to Longleate, Wiltshire, the seat of Viscount Weymouth, where, after years of suffering, he died in 1711. It is said that, after burying him, his attendants saluted the opening day with the strains of his "Morning Hymn." The best account of Ken is to be found in his *Life* by Anderdon (1851). His hymns have been published by Sedgwick (1864).

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

333. *"All praise to Thee, my God, this night."*

Thomas Ken (*d.* 1711). The original has twelve verses. The text consists of the first five and the Doxology. The text (from Palmer) is unaltered. Of twenty-five Church Hymnals examined, which adopt this hymn, fifteen have the first words as in the text, "All praise," and ten the word "Glory."

This hymn is adopted by all the collections examined.

334. *"The day is past and gone."*

John Leland (*d.* 1841). The editor is not sure concerning the text; it is that of the Prayer Book Collection, but differs from that of Bapt. and Ref. Ch., in which alone, of other collections, the hymn is to be found.

John Leland was born in Grafton, Massachusetts, in 1754. He became a Baptist preacher. He was a man of great eccentricity of character. He published several works. He died in 1841.

335. "Abide with me; fast falls the eventide."

Henry Francis Lyte (1847). "It is related that in the Autumn of 1847, just before taking his final journey to Nice, he made an effort to preach to his congregation once more, that he addressed to them his solemn affecting parting words, and administered to them the Lord's Supper, and on retiring to rest presented to a dear relative this hymn with the music he had adapted to it." (*Miller*.) The original has eight verses, but those of the text are the verses generally adopted. The only alterations in the text are in verse 3, line 4, where the original has "O" instead of "Lord," and in verse 5, line 4, "and" instead of the second "in."

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Bapt.; Ref. Ch.

336. "Sun of my soul, Thou Saviour dear."

John Keble (1827); the Evening Hymn in "*The Christian Year*." The original has fourteen verses. The present version consists of the six verses usually adopted. The changes in the text are in verse 2, line 2, which has in the original "*wearied*" instead of "weary," and in verse 5, line 4, "*infant's*" instead of "infant."

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Marylebone; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Ref. Ch.

337. "The shadows of the evening hours."

Miss Adelaide Anne Proctor (1860); from her "*Legends and Lyrics*," Second Series. The text (from Rogers) is unaltered.

Adelaide Anne Proctor was born in London, in 1825. Her father, Brian W. Proctor, is well known by his literary *nom de guerre* of Barry Cornwall. In 1853, Miss Proctor became a contributor to Dickens' "*Household Words*." Her reputation as a poet was secured by the publication of her first volume of "*Legends and Lyrics*," in 1858. A second volume was added in 1860. She also published other compositions in poetry and prose. She died in 1864. She was a member of the Roman Catholic Church.

This hymn is adopted by Rogers.

338. "Sweet Saviour, bless us ere we go."

Frederick William Faber (1848). The fourth verse of the original is omitted. The text contains no material alterations.

This hymn is adopted by S. P. C. K.; Barry; Sarum; A. and M.; People's; Alford; Choep; Hymnal Noted; Bickersteth; Hymnary. Also by Ref. Ch.

339. "Inspirer and Hearer of prayer."

Augustus Montague Toplady; in the "*Gospel Magazine*," December, 1774. The original consists of six eight-line verses, beginning "*What tho' my frail eyelids refuse.*" The lines altered in the text are as follows in the original:—

Verse 1, line 1, "Beneficent Hearer of prayer,
 " 2, Thou Feeder and Guardian of Thine."
 " 4, "I, sleeping and waking, resign."

Verse 5, line 4, "Their gracious Creator and mine."

Augustus M. Toplady was born at Farnham, Surrey, in 1740. He studied at Westminster School. In 1762, he was ordained in the Church of England, and soon after was instituted in the living of Blagdon, Somersetshire. He afterwards held the living of New Ottery, and in 1768, became Vicar of Broad Hembury, Devonshire, a position he held until his death in 1778. He was the author of a large number of hymns, which have been collected and published by Sedgwick.

This hymn is adopted by Pr. Bk.; Kemble; S. P. C. K.; Barry; Elliott; Windle; Bickersteth. Also by Presb.; Meth.; Bapt.; Ref. Ch.

340. "Softly now the light of day."

George Washington Doane (1824); in "*Songs by the Way.*" The text is unaltered.

This hymn is adopted by Pr. Bk.; Kemble. Also by Presb.; Meth.; Bapt.; Ref. Ch.

341. "The day is past and over."

(Τὴν ἡμέραν διελθόν.)

S. Anatolius (d. 458); translated by John Mason Neale in his "*Hymns of the Eastern Church*" (1862). "This little hymn is a great favourite in the Greek Isles. It is, to the scattered hamlets of Chios and Mitylene,

what Bishop Ken's Evening Hymn is to the villages of our own land." (*Daniel*.) Neale revised his translation in 1863. The text has no material alterations except in the last two lines of the fourth verse, which read in the original thus:—

*"He could not make their darkness light,
Nor guard them thro' the hours of night."*

This hymn is adopted by S. P. C. K.; Barry; Irish; Sarum; A. and M.; People's; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary.

342. *"Through the day Thy love has spared us."*

Thomas Kelly (1806). The text (from Palmer) is unaltered, except in verse 2, line 5, which has in the original "*sad*" instead of "*short*."

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Elliott; Alford; Islington; Marylebone; Windle; Morrell and How; Bickersteth; Hymnary; Palmer. Also by Cong.

343. *"Great God, to Thee my evening song."*

Miss Anne Steele (1760). Four verses of the original are here omitted. Lines altered in the text are as follows in the original:—

Verse 3, line 4, "*And fond of trifles, vainly rove.*"

Verse 5, line 1, "*Let this blest hope mine eyelids close.*"

This hymn is adopted by Pr. Bk.; Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

344. *"God, that madest earth and heaven."*

The first verse is by Reginald Heber (1827); the second by Archbishop Whately. It has been thought that Whately's verse was suggested by the "Compline Antiphon":—

"*Salva, nos, DOMINE, vigilantes, custodi nos dormientes, ut vigilemus in CHRISTO et requiescamus in pace.*"

The text is unaltered.

Richard Whately was born in London, in 1787. He was educated at Oriel College, Oxford, graduating B. A. in 1808, and M. A. in 1812. He was Fellow of Oriel College, 1811; Bampton Lecturer, 1822; Rector of Halesworth, 1822; Principal of S. Alban Hall, Oxford, and D. D., 1825;

Professor of Political Economy, Oxford, 1830; Archbishop of Dublin, 1831; died in Dublin, 1863. His publications are very numerous.

This hymn is adopted by Hall; Mercer; S. P. C. K.; Barry; Sarum; A. and M.; People's; Elliott; Alford; Marylebone; Windle; Canterbury; Chope; Hymnal Noted; Bickersteth; Hymnary; Palmer. Also by Ref. Ch.

345. "*The sun is sinking fast.*"

(*Sol præceps rapitur.*)

A modern Latin hymn, now lost. A reward was recently offered for its discovery, but in vain. Translated by Edward Caswall (1858) in his "*Masque of Mary, etc.*" The following lines are the original of portions altered in the text:—

Verse 2, line 2, "*In death reclined*
" 3, "*Into His Father's hands.*"

Verse 7, line 3, "*Myself for ever His.*"

This hymn is adopted by S. P. C. K.; Barry; Singleton; A. and M.; People's; Elliott; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary.

346. "*The day of praise is done.*"

John Ellerton (1871). "Some of his hymns appeared in 1863, in the '*Appendix to Hymns Ancient and Modern*,' but I do not find this back of 1871." (*Bird*.) The text is altered in three lines of the last verse, which read as follows in the original:—

Verse 6, line 1, "*Till dawns that day again,*
" 2, "*The day that knows no end,*
" 3, "*When songs of angels and of men.*"

This hymn is not found in any of the collections examined.

347. "*Now from the altar of our hearts.*"

John Mason (1683); in "*Songs of Praise*." Four verses of the original are here omitted. Lines altered in the text are as follows in the original:—

Verse 1, line 2, "*Let incense flames arise.*"
Verse 2, line 4, "*More fleet and free than they.*"
Verse 3, line 1, "*New time, new favour, and new joys.*"

Throughout the hymn in the original the singular pronouns "I" and "my" are used.

This hymn is adopted by Pr. Bk.; Rogers. Also by Meth.; Ref. Ch.

348. "*Hail, gladdening Light, of His pure glory poured.*"

Athenogenes; translated by John Keble, in "*Lyra Apostolica.*" The text (from A. and M.) is unaltered.

This hymn is adopted by A. and M.

349. "*The day is gently sinking to a close.*"

Christopher Wordsworth (1864); in the Supplement to "*The Holy Year.*" The text (from Hymnary) is unaltered.

This hymn is adopted by Hymnary.

350. "*Safely through another week.*"

John Newton (1779). Hymnologists differ as to the text of this hymn. The Rev. F. M. Bird has indicated the following original lines of portions altered in the text:—

Verse 1, line 4, "*On the approaching Sabbath day.*"

Verse 3, line 4, "*Shine away our sin and shame;*"

" 5, "*From our worldly care set free.*"

Verse 5, line 5, "*Thus may all our Sabbaths prove.*"

This hymn is adopted by Kemble; Mercer; Barry; Windle. Also by Presb.; Cong.; Bapt.; Ref. Ch.

351. "*Lord, when this holy morning broke.*"

Anonymous. The editor is unable to trace this hymn.

It cannot be found in any of the collections examined.

352. "*Jesus, tender Shepherd, hear me.*"

Mrs. Mary Lundie Duncan (1839); composed for the use of her own little children, and entitled "*An Evening Prayer.*" The text differs in verse 3, line 3, from that in Bickersteth, which reads:—

"Take me, when I die, to heaven."

Mary L. Duncan was the daughter of the Rev. Robert Lundie, and was born at Kelso, in 1814. She was educated in London. In 1835, she contributed to "*Ellis' Missionary Annual*." She was married in 1836 to the Rev. W. Wallace Duncan, minister of Cleish. After her marriage she continued to devote considerable time to literary labour, but died at an early age, in 1840.

This hymn is adopted by Bickersteth. Also by Bapt.

353. "*The wingèd herald of the day.*"

(*Ales dei nuncius.*)

Translated by John Mason Neale (1851); in the "*Hymnal Noted*." One verse of the translation is omitted. The last verse in the text is from another of Neale's translations, and is substituted for the one which the translator connected with the hymn. The lines of which the following are the original, are also altered:—

Verse 1, line 3, "*And Christ the Lord our souls excites,*
" 4, "*And so to endless life invites.*"

Verse 2, line 3, "*And chaste and just and sober stand*
" 4, "*And watch; My coming is at hand.*"

This hymn is adopted by Hymnal Noted.

354. "*Dawn purples all the East with light.*"

(*Aurora jam spargit polum.*)

Translated by John Mason Neale (1851); in "*Hymnal Noted*." The lines altered in the text are as follows in the original:—

Verse 1, line 1, "*Dawn sprinkles all the East with light,*"
" 3, "*Morn's glittering rays their course begin.*"

Verse 2, line 1, "*Each phantom of the night depart.*"

Verse 3, line 4, "*Who chant the song we sang below.*"

The same change is made in the last verse as in the preceding hymn. This hymn is adopted by Hymnal Noted.

355. "*Come, Holy Ghost, with God the Son.*"

(*Nunc Sancte nobis Spiritus.*)

The daily hymn for the third hour in the Roman and Sarum Breviaries, translated by John Mason Neale (1851); in the "*Hymnal Noted*." "Wackernagel ascribes this to S. Ambrose, who died A. D. 397. Daniel

in his first volume calls it Ambrosian (a term applied to a mass of hymns resembling those of Ambrose in style and structure, though of later date); and in his fifth volume refers its first appearance to the seventh or eighth century. The earliest MS. of it is at Darmstadt, and of the eighth century. It has always been used at Terce (the third hour). The Doxology is a later addition." (Bird's "*Songs of the Spirit*," p. 198.) The text (from Hymnal Noted) is unaltered.

This hymn is adopted by A. and M.; Church; Hymnal Noted; Hymnary.

356. "O God of truth, O Lord of might."

(*Rector potens, verax Deus.*)

Translated by John Mason Neale (1851); in the "*Hymnal Noted*," "The original is by Ambrose; vide '*Hymni et Collectae*' (1585), Cardinal Thomasius and Daniel." (*Miller*.) The text (from Hymnal Noted) is altered in some lines, which are as follows in that Hymnal:—

Verse 1, line 2, "Who ord' rest time and change aright,

" 3, And send'st the early morning ray,

" 4, And light'st the glow of perfect day."

Verse 2, line 3, "And while Thou keep'st the body whole."

This hymn is adopted by Hymnal Noted.

357. "O God! creation's secret force."

(*Rerum Deus tenax vigor.*)

Translated by John Mason Neale (1851); in the "*Hymnal Noted*." The original is attributed to S. Ambrose, in the "*Hymni et Collectae*." The text (from Hymnal Noted) is unaltered.

This hymn is adopted by Sarum; A. and M.; Hymnal Noted.

358. "As now the sun's declining rays."

(*Labente jam solis rotâ.*)

Translated from the Paris Breviary by John Chandler (1837); in his "*Hymns of the Primitive Church*." The text is Chandler's translation revised by the compilers of "*Hymns Ancient and Modern*."

This hymn is adopted by Sarum; Singleton; A. and M.; People's; Elliott; Church; Chope; Hymnal Noted; Hymnary.

359. "*Before the ending of the day.*"

(Te, lucis ante terminum.)

The Compline Hymn; translated from the Roman Breviary by John Mason Neale (1851); in the "*Hymnal Noted.*" In that collection the second verse reads as follows:—

"From all ill dreams defend our eyes,
From nightly fears and fantasies;
Tread under foot our ghostly foe,
That no pollution we may know."

This hymn is adopted by A. and M.; Chope; Hymnal Noted; Hymnary.

360. "*Father of mercies! in Thy word.*"

Miss Anne Steele (1760). The original has twelve verses, of which the text contains the first, ninth, eleventh and twelfth verses unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Alford; Islington; Marylebone; Windle; Canterbury; Morrell and How; Bickersteth; Rogers. Also by Presb.; Cong.; Meth.

361. "*The heavens declare Thy glory, Lord.*"

Isaac Watts (1719); Psalm xix. The text is unaltered.

This hymn is adopted by Hall; Kemble; Barry; Elliott; Islington; Windle. Also by Presb.; Cong.; Bapt.; Ref. Ch.

362. "*O Word of God incarnate.*"

William Walsham How (1867); in his "*Supplement to Psalms and Hymns.*" The text (from Bickersteth) is unaltered.

This hymn is adopted by S. P. C. K.; Sarum; Bickersteth; Hymnary.

363. "*God's perfect law converts the soul.*"

Tate and Brady (1696); Psalm xix.

It is adopted by Pr. Bk.; S. P. C. K.; Barry; Windle.

364. "*Behold the morning sun.*"

Isaac Watts (1719); Psalm xix. The original has eight verses. The verses of the text are unaltered.

This hymn is adopted by Hall; Kemble; Elliott; Islington; Marylebone; Palmer. Also by Presb.; Cong.; Bapt.; Ref. Ch.

365. "*A glory gilds the sacred page.*"

William Cowper (1779); in the "*Olney Hymns.*" The first verse of the original is here omitted. The text is unaltered.

William Cowper was born at Berkhamstead, Herts, in 1731. He studied at Westminster School, and in 1754 was called to the bar. Not devoting himself with much interest to his profession, his influential friends procured for him various clerkships; but these he was obliged to relinquish through excessive nervous weakness. He was induced to write verses as a relief to his habitual melancholy. In 1767, he went to reside at Olney, on the invitation of the Rev. John Newton, then Curate there. It was during his life here that with Newton he composed the "*Olney Hymns,*" though from an attack of insanity he contributed less than had been expected of him. In this collection sixty-eight hymns are by Cowper, and two hundred and eighty by Newton. His health for ten years—1770 to 1780—was very poor, and it was not until 1780, when he was nearly fifty years of age, that he began to write his poems. From that time until his death in 1800, he published many works which have given him a high place among British poets. His burial place is in S. Nicholas' Church, East Dereham.

This hymn is adopted by Cong.; Meth.; Bapt.; Ref. Ch.

366. "*Thy word is to my feet a lamp.*"

Tate and Brady (1696); Psalm cxix.

This is adopted by Pr. Bk.; S. P. C. K.

367. "*There is a book, who runs may read.*"

John Keble (1819); in "*The Christian Year*" (1827); under the title "*Septuagesima Sunday.*" The original has twelve verses, of which six are here omitted. The text is unaltered.

This hymn is adopted by Kemble; S. P. C. K.; Barry; Sarum; Singleton; A. and M.; Elliott; Marylebone; Morrell and How; Bickersteth; Palmer; Rogers. Also by Presb.

368. "*Instruct me in Thy statutes, Lord.*"

Tate and Brady (1696); Psalm cxix.
This is adopted by Pr. Bk.; Hall.

369. "*Salvation, O the joyful sound!*"

Isaac Watts (1709). The Doxology "*Glory, honour, praise and power, etc.,*" added to each verse, is not by Watts, but is a "simple translation of a prose chorus of S. Theodulph (see preface to '*Dies Irae*' by Dr. Irons)." Otherwise the text is unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Elliott; Islington; Marylebone; Windle; Bickersteth; Palmer. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

370. "*Saviour, source of every blessing.*"

Rewritten in the Prayer Book Collection (1826), from a hymn by Robert Robinson (*d.* 1790). The authorship of this hymn, or rather the one ascribed to Robinson, has been the subject of much controversy; but the strongest evidence seems to give it to Robinson. For a full discussion of the question the reader is referred to Miller's "*Singers and Songs of the Church*," p. 267, and Rogers' "*Lyra Britannica*," p. 671. The following is the original version:—

Come, Thou fount of every blessing,
Tune mine heart to sing Thy grace;
Streams of mercy, never ceasing,
Call for songs of loudest praise.

Teach me some melodious sonnet,
Sung by flaming tongues above;
Praise the mount; I'm fix'd upon it!
Mount of God's unchanging love.

Here I raise my Ebenezer;
Hither, by Thine help, I'm come;
And I hope, by Thy good pleasure,
Safely to arrive at home.

Jesus sought me when a stranger
Wandering from the fold of God;
He, to rescue me from danger,
Interposed with precious blood.

Oh, to grace how great a debtor,
Daily, I'm constrain'd to be!
Let that grace now, like a fetter,
Bind my wandering heart to Thee.

Prone to wander, Lord, I feel it;
Prone to leave the God I love;
Here's mine heart—oh, take and seal it!
Seal it from Thy courts above.

Robert Robinson was born at Swaffham, Norfolk, in 1735. In 1749, he was apprenticed to a hairdresser, in Crutched Friars, London. Hearing a discourse preached by Whitefield on "The Wrath of Come," in 1752, he was deeply impressed, and after a period of much disquietude, he gave himself to a religious life. His own peculiar account of this change of life is as follows:—"Robertus Michaëlis Mariaeque Robinson filius. Natus Swaffhami, comitatu Norfolkiae, Saturni die Sept. 27, 1735. Renatus Sabbati die, Maii 24, 1752, per predicationem potentem Georgii

Whitefield. Et gustatis doloribus renovationis duos annos mensesque septem, absolutionem plenam gratuitamque, per sanguinem pretiosum Jesu Christi, inveni (Tuesday, December 10, 1755), cui sit honor et gloria in secula seculorum. Amen." He soon after began to preach, and ministered for some time in connection with the Calvinistic Methodists. He subsequently joined the Independents, but after a short period preferred the Baptist connection. In 1761, he became pastor of a Baptist congregation at Cambridge. About the year 1780, he began to incline towards Unitarianism, and at length his people deemed it essential to procure his resignation. While arrangements for this purpose were in progress he died suddenly at Bingham, in June, 1790. He wrote and published a good many works of ability.

This hymn—in its original or rewritten form—is adopted by Pr. Bk.; Kemble; Barry; Mercer; Church; Elliott; Windle; Islington; Irish. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

371. "*All glorious God, what hymns of praise.*"

Philip Doddridge (*d.* 1751). This is from the author's hymn No. 298; but lines 3 and 4, of verse 2, and 1 and 2, of verse 3, do not appear to be his. Lines altered in the text are in the original as follows:—

Verse 1, line 3, "What *flaming* love and zeal *is* due."

Verse 3, line 3, "*Lo what triumphant* grace is shown."

Verse 4, line 1, "*Far, far,* beyond these mortal shores,
" 2, A bright inheritance *is* ours."

This hymn is adopted by Pr. Bk.

372. "*To our Redeemer's glorious Name.*"

Miss Anne Steele (1760). The third verse of the original is here omitted. Lines altered in the text are as follows in the original:—

Verse 3, line 1, "*Jesus Who left His* throne on high."

" 3, "*And came on* earth to bleed and die."

This hymn is adopted by Pr. Bk.; Kemble. Also by Presb.; Cong.; Bapt.; Ref. Ch.

373. "*Sing, my soul, His wondrous love.*"

The editor is unable to trace this hymn further than the Prayer Book Collection (1826), by which alone, of the Hymnals examined, it is adopted.

374. "O could I speak the matchless worth."

Samuel Medley (*d.* 1799). The original has eight verses, of which the text is the second, sixth and eighth. The only lines altered in the text are in the original as follows:—

Verse 3, line 1, "Well, the delightful day will come
" 2, When *He*, dear Lord! will bring me home."

Samuel Medley was born at Cheshunt, Hertfordshire, in 1738. He was apprenticed at mercantile business in London, but not liking this employment, he entered the navy as midshipman. In his early life he was very irreligious, but being invalided for several months by a wound received in action, he was led to reflection and a change of life. Soon after he entered the Baptist ministry, and passed the remainder of his life in ministerial work at Watford, Herts, and Liverpool. He died in 1799. He was the author of a large number of hymns.

This hymn is adopted by Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

375. "Peace, troubled soul, whose plaintive moan."

Walter Shirley (*d.* 1786); in "*Lady Huntingdon's Collection*." The first and fourth verses of the original are here omitted. The two verses retained are, in the original, as follows:—

Peace, troubled soul, whose plaintive moan,	Come, freely come, by sin opprest,
Hath taught <i>these rocks</i> the note of woe;	<i>Unburthen here</i> thy weighty load;
Cease thy complaint, suppress thy groan,	<i>Here find thy refuge and thy rest,</i>
And let thy tears forget to flow;	<i>Safe on the bosom of thy God;</i>
Behold, the precious balm is found,	Thy God's thy Saviour, glorious word;
<i>Which lulls thy pain, which heals thy</i>	<i>Which sheathes th' avenger's glittering</i>
wound.	sword.

This hymn is adopted by Pr. Bk.; Elliott. Also by Presb.; Cong.; Bapt.

376. "Grace! 'tis a charming sound."

Philip Doddridge (*d.* 1751). "This hymn resembles, and may have been taken from, one by the Moravian hymn-writer, Esther Grunbeck, who was born at Gotha in 1717, and died in 1796. Her hymn is No. 327 of the '*Hymn Book of the United Brethren*,' and begins: '*Grace! grace! oh that's a joyful sound.*'" (*Miller*.) The text (from Rogers) is unaltered.

This hymn is adopted by Pr. Bk.; Kemble; Barry; Irish; Islington; Windle; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

377. "*He's blest, whose sins have pardon gain'd.*"

Tate and Brady (1696); Psalm xxxii.

It is adopted by Pr. Bk.; Hall.

378. "*All ye who seek for sure relief.*"

(*Quicumque certum quaeritis.*)

From the Roman Breviary; translated by Edward Caswall (1848) in "*Lyra Catholica.*" This hymn is not in most editions of the Roman Breviary, but it may be found in the "Mechlin Edition," for the use of the Kingdom of Spain, and the dioceses of Liége and Namur. Lines altered in the text are, in the original translation, as follows:—

Verse 1, line 1, "*All ye who seek a certain cure.*"

Verse 4, line 1, "*O Heart, thou joy of saints on high.*"

This hymn is adopted by A. and M.; People's; Chope; Hymal Noted; Hymnary.

379. "*Ah, not like erring man is God.*"

Henry Ustick Onderdonk (1826); in the Prayer Book Collection (No. 14) from which the text is taken, the first two verses being here omitted.

This hymn is adopted by Pr. Bk. Also by Presb.

380. "*When, wounded sore, the stricken soul.*"

Mrs. Cecil Frances Alexander (1858); in her "*Hymns Descriptive and Devotional.*" The only lines altered in the text are as follows in the original:—

Verse 1, line 4, "*Can save the sinner's wound.*"

Verse 2, line 1, "*When sorrow swells the laden breast.*"

This hymn is adopted by Barry; Singleton; A. and M.; Elliott; Alford; Canterbury; Bickersteth; Palmer; Rogers.

381. "Come, ye sinners, poor and needy."

Joseph Hart (1759); in "*Hymns Composed on Various Subjects*." The original, as given by Rogers, has seven verses, of which the third is here omitted. Lines altered in the text are as follows in the original:—

Verse 1, line 1, "Come ye sinners, poor and *wretched*."
 " 4, "*Full of pity, joined with power*."

Verse 3, line 2, "*Bruised and broken* by the fall."

Verse 4, line 1, "*View Him grov'ling* in the garden,
 " 2, "*Lo, your Maker prostrate lies*."

Verse 5, line 1, "Lo, the incarnate God ascended."

Verse 6, line 3, "While the blissful *seats* of heaven."

This hymn is adopted by Kemble; Islington; Windle; Canterbury; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

382. "Ah, how shall fallen man."

"Probably by Henry Ustick Onderdonk; rewritten in the Prayer Book Collection (1826); from the '*Scotch Paraphrase*,' No. 7 (Cameron), which again is rewritten from Watts, Book I., Hymn 86." (*Bird*.)

This hymn is adopted by Pr. Bk. Also by Presb.; Cong.; Meth.

383. "There is a fountain fill'd with blood."

William Cowper (1779). The original has seven verses, the last two of which are here omitted. Lines 3 and 4, of verse 2, were originally written as follows:—

"And there *have* I, as vile as he,
Washed all my sins away."

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; People's; Elliott; Islington; Marylebone; Windle; Chope; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

384. "The voice of free grace."

Ascribed to one Thursby, or Thornby, of whom, as well as of the text of the hymn, the editor is unable to give any information.

This hymn is adopted by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

385. "Now to the Lamb that once was slain."

Isaac Watts (1709); in his "*Hymns*." The text is the sixth and seventh verses of the author's hymn beginning, "*Behold the glories of the Lamb*," which may be found in No. 123, of this collection. The only alteration in the text of these verses is in verse 1, line 4, where the original has "*Thy*" instead of "*his*."

This hymn—as in No. 123—is adopted by the collections there referred to, but in this shorter form by none of those examined.

386. "O Thou that hear'st when sinners cry."

Isaac Watts (1719); Psalm li., 3d Part. The fourth, sixth and seventh verses of the original are here omitted. The text of the verses retained is without alteration.

This hymn is adopted by Pr. Bk.; Hall; Elliott; Church; Islington. Also by Presb.; Cong.; Ref. Ch.

387. "Stay, Thou long-suffering Spirit, stay."

Charles Wesley (1749). The second, fifth and sixth verses of the original are here omitted. Portions altered in the text are as follows in the original:—

Verse 1, line 1, "Stay, Thou *insulted* Spirit, stay."

Verse 2, line 2, "*Of all who e'er* Thy grace received."

Verse 3, line 1, "Yet O the *chief* of sinners spare."

Verse 4, line 1, "*From now my weary soul* release,
 " 2, *Upraise* me with Thy gracious hand;
 " 3, *And guide* into Thy perfect peace."

This hymn is adopted by Pr. Bk.; Mercer; Elliott. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

388. "O Jesus, Saviour of the lost."

Edward Henry Bickersteth (1858). The text is from the author's "*Hymnal Companion to the Book of Common Prayer*" (1870), unaltered.

Edward Henry Bickersteth was born in London, in 1825. His father, the Rev. Edward Bickersteth, is well known for his theological and devotional writings. He was educated at Trinity College, Cambridge.

where he graduated in 1847. After his ordination, he became Curate of Barmingham, Norfolk, and subsequently ministered at Tunbridge Wells. In 1852, he became Rector of Hinton Martell, Dorset. In 1855, he obtained the incumbency of Christ Church, Hampstead, his present charge. Mr. Bickersteth is the author of several religious works in prose and poetry.

This hymn is adopted by Bickersteth; Palmer. Also by Ref. Ch.

389. "*O that my load of sin were gone.*"

Charles Wesley (1742). Except in the omission of several verses, the text has no material variation from the original.

This hymn is adopted by Pr. Bk.; Palmer. Also by Presb.; Cong.; Bapt.; Ref. Ch

390. "*O let triumphant faith dispel.*"

From the "*Scotch Paraphrase*," No. 48 (Michael Bruce); rewritten in the Prayer Book Collection (1826).

This hymn is adopted by Pr. Bk.

391. "*Rock of Ages, cleft for me.*"

Augustus Montague Toplady (1776); in the "*Gospel Magazine*" (March 1776), with the title "*A Living and Dying Prayer for the Holiest Believer in the World.*" "The hymn is given at the end of an article in prose, which is a spiritual improvement of a preceding article, signed 'J. F.,' and entitled '*Questions and Answers Relative to the National Debt.*' By numerical calculations the number of a man's sins is shown to be very great, and that of all the redeemed therefore overwhelming, and hence the unspeakable value of Christ's atonement—and then this hymn is introduced. It has been the favourite hymn of many Christians; has given great comfort in sickness (e. g. of Prince Albert in his dying hour). Dr. Pomeroy relates that a few years ago, when in an Armenian Church at Constantinople, he observed many weeping as they sang, and found on enquiry that they were singing a translation of this affecting hymn." (*Miller.*) Dr. Pusey calls this "the most deservedly popular hymn."

The only alteration in the text is in verse 4, lines 2 and 3, which read in the original,—

"*Whilst I draw this fleeting breath,
When my eyestrings break in death.*"

Of this, Dr. Schaff says: "Better '*When my eyelids close in death.*' This change, though not strictly correct, is one of the very rare instances

in which compilers of hymn books have improved upon the author. Generally, the endless alterations of English and German hymns are changes for the worse. Even this invaluable hymn has been subjected to ruthless mutilations." (*Christ in Song*, p. 462.) The alterations in this hymn, as it is given in some collections, reduce it to three verses. Of twenty-five church collections examined by the editor, twenty-four adopt this hymn; six of these, in the mutilated form, and eighteen, in the form here given, with occasional immaterial differences. So also three of the five collections of other religious bodies adopt it practically in the original form of four verses.

The following is the original version of the hymn; with a Latin translation by the Right Hon. W. E. Gladstone, published by *Quaritch* (1861):—

- | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Rock of Ages, cleft for me,
Let me hide myself in Thee;
Let the water and the blood,
From Thy riven side which flow'd,
Be of sin the double cure,
Cleanse me from its guilt and power. | JESUS, pro me perforatus,
Condar intra Tuum Latus;
Tu per Lympham profluentem,
Tu per Sanguinem tepentem,
In peccata mī redundas,
Tolle culpam, sordes munda! |
| 2 Not the labours of my hands
Can fulfil Thy law's demands;
Could my zeal no respite know,
Could my tears for ever flow,
All for sin could not atone,
Thou must save, and Thou alone. | 2* Nil in manu mecum fero,
Sed me versus Crucem gero:
Vestimenta nudus oro,
Opem debilis imploro,
Fontem CHRISTI quaero immundus,
Nisi laves, moribundus. |
| 3 Nothing in my hand I bring;
Simply to Thy cross I cling;
Naked, come to Thee for dress;
Helpless, look to Thee for grace:
Foul, I to the fountain fly;
Wash me, Saviour, or I die. | 3* Coram Te nec justus forem,
Quamvis totā vi laborem,
Nec si fide nunquam cesso,
Fletu stillans indefesso;
Tibi soli tantum munus—
Salva me, SALVATOR Unus! |
| 4 Whilst I draw this fleeting breath,
When my eyestrings break in death,
When I soar through tracts unknown,
See Thee on Thy judgment throne,
Rock of Ages, cleft for me,
Let me hide myself in Thee. | 4 Dum hos artus vita regit,
Quando nox sepulcro tegit;
Mortuos quum stare jubes,
Sedens Judex inter nubes;—
JESUS, pro me perforatus,
Condar intra Tuum Latus! |

* It will be seen that these verses are transposed by the translator.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

392. "Just as I am,—without one plea."

Miss Charlotte Elliott (1836). The text (from Rogers) is unaltered.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; Elliott; Alford; Windle; Canterbury; Morrell and How; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

393. "*Jesu, Lover of my soul.*"

Charles Wesley (1740). The third and fourth verses of the original are here omitted. The twenty-five collections of the church, and five of other religious bodies, examined, adopt this hymn. Of these, one reads in the first line "Saviour" instead of "*Lover*;" six read "Refuge" instead of "*Lover*," and twenty read "Lover," as it was written.

394. "*Jesus, my Saviour! look on me.*"

The "*Sarum Hymnal*" (from which the text is taken) ascribes this hymn to the Rev. Dr. J. R. Macduff, a clergyman of the Church of Scotland, in Glasgow. His writings, of a practical and spiritual character, have had a large sale.

This hymn is adopted by Sarum.

395. "*How sweet the name of Jesus sounds.*"

John Newton (1779). It has been thought that this hymn was suggested by Bernard's "*Jesu dulcis memoria.*" The fourth verse of the original is here omitted. The text is unaltered.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

396. "*For ever here my rest shall be.*"

Charles Wesley (1740); the last four verses of a hymn beginning, "*Jesus, Thou art my Righteousness.*" The text is unaltered.

This hymn is adopted by Mercer; Singleton; Windle; Canterbury. Also by Presb.; Cong.; Meth.

397. "*A mountain fastness is our God.*"

(Ein' feste Burg.)

Martin Luther (1529); a rendering of Psalm xli., translated by William Rollinson Whittingham, in "*Hymns for Church and Home*," except the last verse, the author of which is unknown to the editor.

"This hymn was written in the year when the Evangelical princes delivered that protest at the Diet of Spires from which 'Protestants' take their name. Luther used often to sing it in 1530, while the Diet of

Augsburg was sitting. It soon became a favourite psalm with the people. It was one of the watchwords of the Reformation, cheering armies to conflict, and sustaining believers in the hour of fiery trial. The first line of this psalm is inscribed on Luther's tomb, at Wittenberg. It has been called the national hymn of Protestant Germany." (*Miller*.)

Martin Luther was born at Eisleben, Germany, in 1483. His parents were poor, but through the assistance of friends he received a good education. At the age of eighteen, he went to the University of Erfurth, where he made great attainments, and was much admired for his genius. At the age of twenty-two, he entered the monastery of S. Augustine, at Erfurth. In 1508, on the invitation of the Elector of Saxony, he undertook the office of Professor of Philosophy in Wittenberg University; soon after, he became Bachelor of Divinity, and was called to expound the Scriptures daily to the members of the University. About this time he took the journey to Rome, which, by what he saw, made him an enemy to the Papacy. His career from that time, in the work of the Reformation, is well known. He died in 1546. Luther was the author of many exegetical and controversial works. He was very fond of music and poetry. Music he ranked next in place to theology. He made metrical versions of many of the Psalms, and also translated some of the best Latin hymns.

William Rollinson Whittingham was born in New York in 1805; graduated at the General Theological Seminary, in 1825; was ordained in 1827; became Rector of S. Luke's Church, New York, in 1831; Professor of Ecclesiastical History in the General Seminary, in 1835; was consecrated Bishop of Maryland in 1840, and still presides over that diocese. He has edited several periodicals and some standard works.

This translation is not adopted in any of the collections examined.

398. "How firm a foundation, ye saints of the Lord."

George Keith (?) (1787). The authorship of this hymn is uncertain. It originally appeared in "*Rippon's Selection*" (1787) bearing the signature "K—," several other hymns in the selection being similarly marked. In subsequent collections the name "Kirkham" was attached to it. But in a collection of hymns edited by Thomas Kirkham, this does not appear. Belcher attributes it to a "John Kirkham." Fletcher, in his Collection (1822) ascribes it to Keen. Spurgeon, in his recent hymn-book, assigns it to "Kirkham or Kennedy." Sedgwick assigns it to "Keith," who was a publisher, a son-in-law of Dr. Gill, and the composer of several hymns. The second and sixth verses of the original are here omitted.

Lines altered in the text are as follows in the original:—

Verse 5, line 1, "The soul that *on* Jesus hath *lean'd* for repose."

" 3, "That soul, though all hell *should* endeavour to shake."

This hymn is adopted by Pr. Bk.; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

399. "*Approach, my soul, the mercy seat.*"

John Newton (1779). The sixth verse of the original is here omitted. The text (from Palmer) is unaltered.

This hymn is adopted by Pr. Bk.; Kemble; Mercer; Barry; Singleton; Islington; Windle; Bickersteth; Palmer. Also by Presb.; Bapt.; Ref. Ch.

400. "*Lord, teach us how to pray aright.*"

James Montgomery (1819); in "*Cotterill's Selection.*" The text contains the first, fifth, seventh and eighth verses of the original eight verses as given by Rogers, without alteration.

This hymn is adopted by Hall; Kemble; Mercer; Barry; Islington; Windle; Morrell and How; Bickersteth; Rogers. Also by Ref. Ch.

401. "*Come, my soul, thy suit prepare.*"

John Newton (1779). The fifth verse of the original is here omitted. The text is unaltered.

This hymn is adopted by Kemble; Mercer; Barry; Elliott; Marylebone; Windle; Bickersteth; Palmer; Rogers. Also by Presb.; Meth.; Bapt.; Ref. Ch.

402. "*Shepherd divine, our wants relieve.*"

Charles Wesley (1749). The sixth verse of the original is here omitted. Lines altered in the text are as follows in the original:—

Verse 1, line 4, "The power to *watch* and pray."

Verse 3, line 1, "The *Spirit* of interceding grace
" 2, Give us *in* faith to claim."

Verse 4, line 1, "Till Thou the *perfect* love impart."

Verse 5, line 4, "And *make me all like Thee.*"

This hymn is adopted by A. and M.; People's. Also by Meth.

403. "*From every stormy wind that blows.*"

Hugh Stowell (1832); in "*Pleasures of Religion, with other Poems,*" under the title "*Peace at the Mercy-seat.*" The fourth and sixth verses of the original, as given by Rogers, are here omitted. In verse 3, line 4, the original has "*the*" instead of "*one.*" Otherwise the text is unaltered.

Hugh Stowell was born in 1799, at Douglas, Isle of Man. In 1818, he entered S. Edmund's Hall, Oxford, where he graduated in 1822. In 1823, he took Orders. For two years he was Curate of Shapscombe, Gloucestershire, and of Trinity Church, Huddersfield. He then accepted the charge of S. Stephen's Church, Salford. In 1845, he was made honorary Canon of Chester, and subsequently Rural Dean of Salford. He died in 1865. Mr. Stowell contributed to some serials, and published several volumes of his writings. In 1831, he edited "*A Collection of Psalms and Hymns suited to the Services of the Church of England.*"

This hymn is adopted by Kemble; Barry; Windle; Bickersteth; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

404. "*Prayer is the soul's sincere desire.*"

James Montgomery (1819); in "*Cotterill's Selection*," where it appeared in four eight-line verses. The text is unaltered.

This hymn is adopted by Pr. Bk.; Barry; Elliott; Alford; Windle; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

405. "*All people that on earth do dwell.*"

Psalm c. This is, perhaps, the most generally adopted of the metrical Psalms. The following extract from Miller's "*Singers and Songs of the Church*," on the question of the authorship of this version is of interest and value. "It has been customary to attribute this psalm to Hopkins, but not on good grounds. It is superior to his productions. Some have supposed that this psalm was by William Kethe, who was an exile with Knox, at Geneva, in 1555. He was Chaplain to the English forces in Havre, in 1563, and also had the parish of Okeford, in Dorset. The old Psalter, of which a copy exists in the Library of S. Paul's Cathedral, London, had twenty-five psalms added to it in 1561, all of which, except the above rooth, had Kethe's initials, 'W. K.' That psalm had the initials 'T. S.' for Thomas Sternhold; but as those initials were not afterwards repeated, it is supposed that that psalm was also by William Kethe; and it is said that in another edition of the same year, 'W. K.' was put to this rendering, and in the 'Scottish Psalter' of 1564, this psalm has the initials 'W. K.' Internal evidence is also thought to support this view. In Dr. Williams's Library, there is a sermon, printed in black letter, preached at Blandford, Dorset, January 17, 1571, at the session held there, 'By William Kethe, minister and preacher of God's Word.'

"The whole Booke of Psalmes collected into Englyshe Meter, by Thomas Sternhold, J. Hopkins, and Others' (1564), of which there is a copy in the British Museum, contains sixty-two psalms by Hopkins; but the psalm given as the rooth is not that given as his in the above-named collections, but an inferior production. In a later Psalter (1606), which

gives the initials of the writers to the psalms, there are two renderings of the psalm, and each without initials. The latter of these is the rendering in the collections. In this Psalter, 'J. H.' is put to Hopkins's psalms, and 'W. K.' to Kethe's; and as there is no name to this rendering, we conclude that the author cannot be ascertained. Perhaps we may venture to say that the rendering is not Hopkins's, but may be Kethe's."

Few of the incidents in the life of John Hopkins are on record. He graduated B. A. at Oxford, in 1544, and is said to have been afterwards a clergyman in Suffolk. He was a coadjutor of Sternhold in the production of the first metrical version of Psalms attached to the Book of Common Prayer. It appeared in 1562. He was also editor of the Psalms in 1551. As a poet, he is thought to be somewhat superior to Sternhold. Bayle says that he was "Britannicorum poetarum sui temporis non infimus."

Thomas Sternhold was Groom 'of the Robes to Henry VIII. and Edward VI. With Hopkins, he produced the first English version of the Psalms before alluded to. He completed fifty-one; Hopkins and others composed the remainder. He died in 1549. Thirty-seven of his psalms were edited and published after his death, by his friend Hopkins. The work is entitled "*All such Psalms of David as Thomas Sternhold, late Groome of the King's Majestye's Robes, did in his Lyfetime drawe into Englyshe Metre.*" Of the version annexed to the Prayer Book, Montgomery says: "The merit of faithful adherence to the original has been claimed for this version, and need not to be denied, but it is the resemblance which the dead bear to the living." Wood, in his "*Athenae Oxonienses*" (1691, vol. 1, p. 62), has the following account of the origin of Sternhold's psalms: "Being a most zealous reformer, and a very strict liver, he became so scandalized at the amorous and obscene songs used in the Court, that he, forsooth, turned into English metre fifty-one of David's psalms, and caused musical notes to be set to them, thinking thereby that the courtiers would sing them instead of their sonnets; but they did not, some few excepted. However, the poetry and music being admirable, and the best that was made and composed in these times, they were thought fit to be sung in all parochial churches." Of Sternhold and Hopkins, old Fuller says: "They were men whose piety was better than their poetry, and they had drunk more of Jordan than of Helicon."

Sternhold and Hopkins may be taken as the representatives of the strong tendency to versify Scripture that came with the Reformation into England—a work men eagerly entered on without the talent requisite for its successful accomplishment. The tendency went so far, that even the "Acts of the Apostles" was put into rhyme, and set to music by Dr. Christopher Tye.

This version is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Rogers. Also by Presb.; Cong.; Ref. Ch.

406. "*O praise ye the Lord.*"

Tate and Brady (1696); Psalm cxlix.

This is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Sarum; Singleton; Elliott; Church; Islington; Windle; Canterbury; Morrell and How. Also by Presb.; Bapt.

407. "*For Thee, O God, our constant praise.*"

Tate and Brady (1696); Psalm lxx.

It is adopted by Pr. Bk.; Hall; S. P. C. K.; Church. Also by Cong.

408. "*Magnify Jehovah's Name.*"

James Montgomery (1822); Psalm cvii.; in his "*Songs of Zion.*" The text is altered in some lines, of which the following are the original:—

Verse 1, line 1, "*Thank and praise Jehovah's Name.*"

Verse 2, line 1, "*Let the ransomed thus rejoice.*"

Verse 3, line 3, "*Hither, thither while they roam.*"

Verse 4, line 1, "*Then unto the Lord they cry.*"

Verse 5, line 1, "*To a pleasant land He brings.*"

" 3, "*Where from flowery hills, the springs.*"

It is adopted by Pr. Bk.

409. "*Before Jehovah's awful throne.*"

Isaac Watts (1719); Psalm c. Watts' version was altered by Charles Wesley (1741). As rendered by Watts there are six verses. Wesley's revision omitted Watts' first and fourth verses, and varied the second, (the first in the text,) which in the original reads:—

"*Nations, attend before His throne,
With solemn fear, with sacred joy.*"

In verse 5, line 4, the original has "*shall*" instead of "*must*."

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; Barry; Irish; Singleton; Elliott; Alford; Islington; Marylebone; Windle; Canterbury; Bickersteth; Palmer. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

410. "*Bless God, my soul; Thou, Lord, alone.*"

Tate and Brady (1696); Psalm civ.
This is adopted by Pr. Bk.

411. "*Ye boundless realms of joy.*"

Tate and Brady (1696); Psalm cxlviii.
This is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Sarum; Singleton; Elliott; Church; Islington; Marylebone; Windle; Chope; Morrell and How; Bickersteth. Also by Bapt.

412. "*O praise the Lord in that blest place.*"

Tate and Brady (1696); Psalm cl.
This is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Windle.

413. "*O bless the Lord, my soul.*"

Thomas Cotterill or anonymous (1819); a rendering of Psalm ciii., in "*Cotterill's Selection.*" "This fine version was admitted into James Montgomery's '*Christian Psalmist*' (1825), but has been generally unnoticed. Sedgwick once told me it was Cotterill's, and it may be, but I consider the point unproved." (*Bird.*) The third verse of the original is here omitted. Lines altered in the text are as follows in the original:—

Verse 2, line 4, "*The Lord to thee is kind.*"

Verse 4, line 1, "*He clothes thee with His love.*"

Verse 5, "*Then bless His holy Name,
Whose grace hath made thee whole,
Whose loving-kindness crowns thy days;
O bless the Lord, my soul.*"

This is adopted by Pr. Bk.; Barry; Bickersteth. Also by Presb.; Cong.; Meth.; Bapt.

414. "*O God, my heart is fix'd, 'tis bent.*"

Tate and Brady (1696); Psalm lvii.
This is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Elliott; Church; Islington; Marylebone; Windle; Morrell and How.

415. "*Through all the changing scenes of life.*"

Tate and Brady (1696); Psalm xxxiv.

This is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; A. and M.; Elliott; Alford; Church; Islington; Windle; Canterbury; Morrell and How; Bickersteth; Hymnary. Also by Cong.; Bapt.; Ref. Ch.

416. "*O render thanks to God above.*"

Tate and Brady (1696); Psalm cvi.

This is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Elliott; Church; Islington; Marylebone; Windle; Bickersteth. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

417. "*O for a thousand tongues to sing.*"

Charles Wesley (1739). Burgess says of this hymn that "it was written originally '*For the Anniversary of one's Conversion.*'" The original hymn, as first published in "*Hymns and Sacred Poems*" (1740), consisted of eighteen verses, beginning, "*Glory to God, and praise, and love.*" In the seventeenth edition of "*Hymns and Spiritual Songs*" (1773), it was reduced to eleven verses, beginning as in the present text. The text is the seventh, ninth, tenth, eleventh and twelfth verses of the original. The text is altered only in verse 3, line 2, which reads in the original "*He*" instead of "*And.*"

This hymn is adopted by Hall; Kemble; Mercer; Irish; Singleton; Elliott; Islington; Marylebone; Windle; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

418. "*Jehovah reigns, let all the earth.*"

Tate and Brady (1696); Psalm xcvi.

This is adopted by Pr. Bk.; S. P. C. K. Also by Cong.

419. "*Begin, my soul, th' exalted lay.*"

John Ogilvie (1753); Psalm cxlviii. It was written at the age of eighteen, and first published in the "*Scots' Magazine*," February, 1753. The original has thirteen verses, of which the first, third, sixth (rewritten) and eleventh are retained in the text. The lines altered in the text are as follows in the original:—

Verse 1, line 4, "*Lo! heaven and earth, and seas and skies.*"

Verse 2, line 3, "*His wondrous mercy sing.*"

John Ogilvie was born in 1733, and was minister of Midmar, Aberdeenshire, Scotland, from 1759 until his death in 1814. He published some theological and philosophical treatises, and a number of poems.

This is adopted by Pr. Bk. Also by Cong.; Bapt.; Ref. Ch.

420. "*I'll praise my Maker with my breath.*"

Isaac Watts (1719); Psalm cxlvi. The text retains two of the six original verses. The only alteration in the text is in verse 2, where lines 4 and 5 are transposed.

It is adopted by Pr. Bk.; Kemble; Barry; Elliott; Windle; Bickersteth. Also by Cong.; Meth.; Bapt.; Ref. Ch.

421. "*Adored for ever be the Lord.*"

Psalm xxviii. The first verse is from Tate and Brady (1796); the remainder is from some unknown source.

It is adopted by Pr. Bk.

422. "*Songs of praise the angels sang.*"

James Montgomery (1819); in "*Cotterill's Selection.*" Lines altered in the text are as follows in the original:—

Verse 3, line 3, "God will make new heavens, *new* earth."

Verse 4, line 1, "And *can* man alone be dumb."

This hymn is adopted by Pr. Bk.; Kemble; Mercer; S. P. C. K.; Barry; Sarum; Singleton; A. and M.; Elliott; Alford; Marylebone; Windle; Canterbury; Choze; Morrell and How; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

423. "*God, my King, Thy might confessing.*"

Richard Mant (1824); Psalm cxlv., in "The Book of Psalms, in an English metrical version, with notes critical and illustrative." The original has eleven eight-line verses, of which three are here retained.

This is adopted by Pr. Bk.

424. "*All hail the power of Jesus' Name!*"

Edward Perronet (1780); in the "*Gospel Magazine*." The original, as given by Rogers, has eight verses, the second and third of which are here omitted. Verses three and four in the text are transposed. Other changes will appear from the following original lines:—

- Verse 1, line 4, "*To crown Him Lord of all.*"
 Verse 2, line 1, "*Crown Him, ye martyrs of your God.*"
 Verse 3, line 1, "*Hail Him, ye heirs of David's line.*"
 Verse 6, "*Let every tribe and every tongue
 That bound creation's call,
 Now shout in universal song,
 The crown'd Lord of all.*"

Edward Perronet was the son of the Rev. Vincent Perronet, Vicar of Shoreham, Kent. For some time he was an intimate associate of the Wesleys, but subsequently he left them and was employed by Lady Huntingdon, at Canterbury and Norwich. He afterwards became pastor of a dissenting congregation. He died in 1792. In 1785, he published a small volume, entitled "*Occasional Verses, Moral and Social*;" a book now extremely rare. At his death he is said to have left a large sum of money to Shrubsole, who was organist at Spafeld's Chapel, London, and who had composed the tune "*Miles Lane*," for the above hymn.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; A. and M.; People's; Elliott; Marylebone; Windle; Chope; Morrell and How; Bickersteth; Hymnary; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

425. "*The strain upraise of joy and praise, Alleluia!*"

(*Cantemus cuncti melodum nunc Alleluia!*)

Godescalcus (d. ab. 950); translated by John Mason Neale (1851), in the "*Hymnal Noted*." The version in this collection is from "*Hymns Ancient and Modern*" (1861), and differs from that in the "*Hymnal Noted*," in the following lines:—

- Verse 4, line 1, "*They through the fields of Paradise that roam,*
 " 2, *The blessed ones, repeat through that bright home
 Alleluia.*"
 Verse 5, line 1, "*The planets glittering on their heavenly way.*"

Verse 13, line 1, "This is the strain, the eternal strain, the Lord of
all things loves: Alleluia.

" 2, This is the song, the heav'nly song, that Christ *Himself* approves: Alleluia."

Verse 16, line 2, "Alleluia! Alleluia! Alleluia! *Alleluia!*"

Very little is known of Godescalcus beyond the date of his death, about A. D. 950.

426. "*When all Thy mercies, O my God.*"

Joseph Addison (1712). The original has thirteen verses, of which six are here retained. The text is unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; Elliott; Islington; Marylebone; Windle; Morrell and How; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

427. "*With glory clad, with strength arrayed.*"

Tate and Brady (1696); Psalm xciii. Portions of this version have been altered since its first appearance.

It is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Marylebone; Windle. Also by Bapt.; Ref. Ch.

428. "*Come, Thou Almighty King.*"

Charles Wesley (?) (1757). The authorship of this hymn is uncertain. "The national British song of '*God save the King*,' appeared first in the '*Gentlemen's Magazine*,' in 1745. About nineteen years afterwards appeared this hymn to the same tune, in a collection by the Rev. Spencer Madan, but there is no evidence that he was the author." (*Deems*.) "The tract (a half-penny leaflet) containing this hymn bears no author's name, nor date, I believe, and its origin is disputed. Sedgwick says it was by Charles Wesley. By internal evidence it *may* be his, but is not so manifestly his as most of his verses are." (*Bird*.) The text is unaltered.

This hymn is adopted by Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

429. "*Awake, my soul, to joyful lays.*"

Samuel Medley (1787); in "*Rippon's Selection*." The original, as given by Rogers, has nine verses, three of which are here omitted. The following verses are the original of those retained in the text:—

Awake my soul in joyful lays,
And sing thy great Redeemer's praise;
He justly claims a song from me;
His loving-kindness is so free!

When earthly friends forsake me quite,
And I have neither skill nor might,
He's sure my helper to appear;
His loving-kindness is so near!

He saw me ruin'd in the fall,
Yet loved me, notwithstanding all;
He saved me from my lost estate;
His loving-kindness is so great!

Often I feel my sinful heart
Prone from my Jesus to depart;
And though I oft have Him forgot,
His loving-kindness changes not.

Tho' mighty hosts of cruel foes,
Where earth and hell my way oppose,
He safely leads my soul along;
His loving-kindness is so strong!

So when I pass death's gloomy vale
And life and mortal powers shall fail;
Oh may my last expiring breath
His loving-kindness sing in death!

This hymn is adopted by Kemble; Barry; Windle; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

430. "*Alleluia, song of sweetness.*"

(*Alleluia, dulce carmen.*)

A Latin hymn of the 13th century (sometimes attributed to Adam of S. Victor, but probably without reason); translated by John Mason Neale (1851), in the "*Hymnal Noted*," and rewritten by the compilers of "*Hymns Ancient and Modern*" (1861).

This hymn is adopted by Sarum; A. and M.; People's; Elliott; Church; Canterbury; Chope; Hymnal Noted; Bickersteth; Hymnary.

431. "*Round the Lord in glory seated.*"

Richard Mant (1837); in his "*Ancient Hymns*." The original consists of four eight-line verses, beginning, "*Bright the vision that delighted.*" The first half of the first and third verses in the original are here omitted. The text is unaltered except that in the first and last verses the word "*its*" is changed to "*Thy*."

This hymn is adopted by S. P. C. K.; Sarum; Singleton; Alford; Church; Bickersteth; Palmer. Also by Presb.; Bapt.; Ref. Ch.

432. "*Sing Alleluia forth in duteous praise.*"

Translated by John Ellerton (1868); in the "*Appendix to Hymns Ancient and Modern*." The text is from that collection, unaltered.

This hymn is adopted by S. P. C. K.; A. and M.; Hymnary.

433. "*Angel bands, in strains sweet sounding.*"

John De Wolfe (*d.* ab. 1857); a rendering of Psalm cxlviii.

The editor is indebted to the Rt. Rev. M. A. De Wolfe Howe, D. D., Bishop of Central Pennsylvania, for the following account of the author of this hymn: "He was a graduate of Brown University (I think) in 1804. He lived the life of a scholar, never having engaged in any business. In 1820, and so on for eight or ten years, he was Professor of Chemistry in Brown University, and afterwards delivered lectures on that science in one or two other institutions. He was a worshipper through all his manhood in the Episcopal Church, in Bristol, R. I., his native town, and was a vestryman of S. Michael's many years, but never (I think) a communicant. He died about fifteen years ago."

This hymn is not found in any of the collections examined.

434. "*Jesus, my strength, my hope.*"

Charles Wesley (1742); the original having seven eight-line verses. In the text, the verses are considerably transposed, and some portions omitted. The words "*I want*," which frequently occur in the original, are here changed to "Give me." The version usually adopted is that which is in the Prayer Book Collection. The present arrangement of the hymn is by the Rev. E. J. Stearns, of S. Mary's Whitechapel, in the diocese of Easton.

This hymn is adopted by Pr. Bk.; Kemble; Mercer; Irish; Bickersteth; Palmer. Also by Presb.; Meth.; Bapt.; Ref. Ch.

435. "*O for a closer walk with God.*"

William Cowper (1779); in "*Olney Hymns.*" The original has six verses, of which the second and third are here omitted. The text is unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Elliott; Islington; Marylebone; Canterbury; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

436. "*Who place on Sion's God their trust.*"

Tate and Brady (1696); Psalm cxxv.

This is adopted by Pr. Bk.; S. P. C. K.; Islington.

437. "*No change of time shall ever shock.*"

Tate and Brady (1696); Psalm xviii.

This is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Irish; Singleton; Church; Windle. Also by Cong.; Bapt.; Ref. Ch.

438. "*The Lord Himself, the mighty Lord.*"

Tate and Brady (1703?); Psalm xxiii. The earlier version (1696) is somewhat different.

This is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Church; Windle. Also by Cong.

439. "*My soul, for help on God rely.*"

Tate and Brady (1696); Psalm lxii.

This is adopted by Pr. Bk.

440. "*Father, whate'er of earthly bliss.*"

Miss Anne Steele (1760); the last three of a poem of ten verses, on "*Desiring Resignation and Thankfulness*," and beginning, "*When I survey life's varied scene.*" Lines altered in the text are in the original (from Palmer) as follows:—

Verse 1, line 1, "*And oh! whate'er of earthly bliss*

" 2, "*Thy sovereign hand denies.*"

Verse 2, line 1, "*Give me a calm, a thankful heart.*"

Verse 3, line 4, "*And bless its happy end.*"

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Elliott; Marylebone; Windle; Bickersteth; Palmer. Also by Presb.; Cong.; Bapt.; Ref. Ch.

441. "*While Thee I seek, protecting Power.*"

Miss Helen Maria Williams (1786); in her "*Miscellaneous Poems*," vol. ii. The text is unaltered.

Miss Williams was born in the north of England, in 1762. At the age of eighteen, she went to London, and soon after took position in the literary world, publishing several poems. Subsequently she resided in

Paris, where she published works in prose and poetry. She died in 1827. The eminent French preacher, Athanase Coquerel (recently deceased) was her nephew, and received from her his early training.

This hymn is adopted by Pr. Bk.; Hall; S. P. C. K.; Irish. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

442. "*Although the vine its fruit deny.*"

Henry Ustick Onderdonk (1826); In the Prayer Book Collection. The text is unaltered.

This hymn is adopted by Pr. Bk.; People's. Also by Bapt.

443. "*In the hour of trial.*"

James Montgomery (1853); in "*Original Hymns for Public, Private, and Social Devotion.*" "Few hymns have gained a better deserved popularity than this." (*Biggs.*) In verse 2, line 1, the original reads:—

"With its *witching* pleasures."

The third and fourth verses were rewritten by Henry Wollaston Hutton, in "*Hymns for the Church Services.*" The original of these verses (from Alford) reads thus:—

"If with sore affliction
Thou in love chastise,
Pour Thy benediction
On the sacrifice;
Then upon Thine altar
Freely offered up,
Though the flesh may falter,
Faith shall drink the cup."

"When in dust and ashes
To the grave I sink,
While heaven's glory flashes
O'er the shelving brink;
On Thy truth relying,
Through that mortal strife,
Lord receive me, dying,
To eternal life."

This hymn is adopted by Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; Alford; Windle; Canterbury; Chope; Bickersteth.

444. "*Is there a lone and dreary hour.*"

Mrs. Caroline Gilman. The text is unaltered.

Caroline Howard was born in Boston, in 1794. She married the Rev. Samuel Gilman, a Unitarian minister, in 1819. Soon after, they removed to Charleston, South Carolina. Mrs. Gilman has written considerable prose and some poetry.

This hymn is not found in any of the collections examined.

445. "'Tis my happiness below."

William Cowper (1779). The original has three eight-line verses, eight lines of which are here omitted. Lines altered in the text are, in the original as given by Rogers, as follows:—

Verse 3, line 2, "No correction by the way."

Verse 4, line 3, "Trials bring me to His feet."

This hymn is adopted by Pr. Bk.; Elliott; Islington; Rogers.

446. "God of my life, to Thee I call."

William Cowper (1774); in "*Olney Hymns*." It is entitled "*Looking upwards in a Storm*," and consists of six verses, the fifth of which is here omitted. The text is unaltered.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; A. and M.; Elliott; Alford; Church; Islington; Windle; Chope; Bickersteth; Rogers. Also by Presb.; Cong.; Meth.; Bapt.

447. "Rise, my soul, and stretch thy wings."

Robert Seagrave (1742); called by the author "*The Pilgrim's Song*." The original has four verses, of which the second and third are here omitted. The first verse in the text is unaltered. The second verse is in the original as follows:—

"Cease, ye pilgrims, cease to mourn,
Press onward to the prize;
Soon our Saviour will return
Triumphant in the skies.
Yet a season, and you know
Happy entrance will be given,
All our sorrows left below,
And earth exchanged for heaven."

Robert Seagrave was born at Twyford, Leicestershire, in 1693. He studied at Clare Hall, Cambridge, graduating in 1718. In 1739, he was appointed Sunday Evening Lecturer at Lorimer's Hall, London. He afterwards preached in the Tabernacle, in connection with the Calvinistic Methodists. The date of his death is unknown. He published some treatises on doctrinal subjects, and on the duties of the ministry. In 1742, he published "*Hymns for Christian Worship*." His hymns have been published by Sedgwick (1860).

This hymn is adopted by Pr. Bk.; Kemble; Islington; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

448. "*Thy presence, Lord, hath me supplied.*"

Tate and Brady (1696); Psalm lxxiii.; subsequently altered.
This is adopted by Pr. Bk.; Elliott.

449. "*Children of the heavenly King.*"

John Cennick (1742). The original, as given by Palmer, has eight verses, of which the fourth, fifth, sixth and eighth are here omitted. The following is the original of the verses retained:—

Children of the heavenly King,
As *ye* journey, sweetly sing;
Sing *your* Saviour's worthy praise,
Glorious in His works and ways!

O ye banished seed, be glad!
Christ our Advocate is made;
Us to save, our flesh assumes;
Brother to our souls becomes.

We are travelling home to God,
In the way the fathers trod;
They are happy now; and we
Soon their happiness shall see.

Lord! obediently we go,
Gladly leaving all below;
Only Thou our Leader be,
And we still will follow Thee!

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Sarum; Singleton; People's; Elliott; Alford; Islington; Windle; Canterbury; Morrell and How; Bickersteth; Palmer; Hymnary. Also by Presb.; Meth.; Bapt.; Ref. Ch.

450. "*As, when the weary traveller gains.*"

John Newton (1779). The second and fifth verses of the original are here omitted. Lines altered in the text are as follows in the original:—

Verse 1, line 2, "The height of some *o'erlooking* hill,
" 3, His heart revives, if *cross* the plains
" 4, He *eyes* his home, though distant still."

Verse 4, line 1, "Jesus, on Thee our *hope depends.*"

This hymn is adopted by Pr. Bk.; Hall; Kemble; Barry; Elliott; Islington; Windle; Bickersteth. Also by Presb.; Cong.; Bapt.

451. "*As pants the hart for cooling streams.*"

Tate and Brady (1696); Psalm xlii.; subsequently altered.
This is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Sarum; Singleton; A. and M.; Elliott; Church; Islington; Windle; Morrell and How; Bickersteth. Also by Presb.; Cong.; Meth.; Ref. Ch.

452. "*As panting in the sultry beam.*"

John Bowdler (*d.* 1815); a paraphrase of Psalm xlii. The only lines altered in the text are, in the original as given by Rogers, as follows:—

Verse 3, line 5, "What time the hallowed *arch along*
" 6, Responsive *swell'd* the solemn song."

John Bowdler was born in London, in 1783. He was educated at Winchester College, and entered the legal profession. As a barrister, he gave unusual promise of eminence; but died in 1815, at the age of thirty-two. His miscellaneous writings were published in 1816, by his father, under the title of "*Select Pieces of Prose and Verse.*"

This hymn is adopted by Pr. Bk.; Elliott; Rogers.

453. "*When I can read my title clear.*"

Isaac Watts (1709). The only alteration in the text is in verse 2, line 2, which has, in the original, "*hellish*" instead of "*fiery.*"

This hymn is adopted by Pr. Bk.; Kemble; Mercer; Irish; Elliott; Islington; Windle; Bickersteth. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

454. "*Lord, with glowing heart I'd praise Thee.*"

Francis Scott Key (1826); in the Prayer Book Collection. The text is unaltered.

This hymn is adopted by Pr. Bk. Also Bapt.; Ref. Ch.

455. "*Jesu, the very thought of Thee.*"

(*Jesu, dulcis memoria.*)

S. Bernard of Clairvaux (*d.* 1153); translated by Edward Caswall (1848) in "*Lyra Catholica.*" "'*Fubilis rhythmicus de nomine Jesu,*' the sweetest and most evangelical (as the '*Dies Irae*' is the grandest, and the '*Stabat Mater*' the most pathetic) hymn of the Middle Ages, though somewhat monotonous, and wanting in progress. The original has 192 or 200 lines. Trench, p. 246, gives a selection of fifteen quatrains, with the remark, 'Where all was beautiful, the task of selection was a hard one.' The Roman Breviary has abridged and divided the hymn into three distinct hymns, viz.: '*Jesu, dulcis memoria*'; '*Jesu, Rex admirabilis*'; and '*Jesu, decus angelicum.*'" (Schaff's "*Christ in Song*," p. 405.) Lines altered in the text are, in Caswall's translation, as follows:—

Verse 1, line 2, "With sweetness fills *my* breast."

Verse 2, line 1, "*Nor* voice can sing, *nor* heart can frame."

" 3, "A sweeter sound than *Thy* blest Name,

" 4, "O Saviour of mankind."

Verse 5, line 3, "*Jesu!* be *Thou* our glory now."

This hymn is adopted by Mercer; Barry; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary. Also by Presb.; Cong.; Bapt.; Ref. Ch.

456. "Love divine, all love excelling."

Charles Wesley (1746); from "*Hymns for those that seek and those that have Redemption in the Blood of Jesus Christ.*" Lines altered in the text are, in the original as given by Rogers, as follows:—

Verse 1, line 1, "Love Divine, all *loves* excelling."

Verse 2, line 4, "Let us find *that* second rest.

" 5, "Take away *our* power of sinning."

Verse 3, line 2, "Let us all *Thy* life receive."

Verse 4, line 2, "Pure and *sinless* let us be."

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; People's; Elliott; Church; Islington; Windle; Bickersteth; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

457. "I love my God, but with no love of mine."

Madame Jeanne Bouvier de la Motte Guyon (*d.* 1717); the translation is anonymous. "I know not when or by whom this exquisite version was made. It is not in Cowper's volume of translations from Madame Guyon." (*Bird.*)

Madame Guyon was born at Montargis, in 1648, and was educated at two of the convents of her native city. She contracted an early, and, as it proved, an uncongenial marriage; was subjected to many trials and afflictions; and was left a widow at the age of twenty-eight. Her trials had the effect of leading her to adopt the system of Quietism, to the advocacy of which she subsequently gave her life. For this purpose she travelled extensively, wrote devotional books, and, incurring the bitter hostility of the Romish Church, was imprisoned. After several imprisonments, she was, in 1702, banished to Blois, near which place she passed the remainder of her life, dying in 1717. Her works were very numerous.

This hymn is not found in any of the collections examined.

458. "My God, I love Thee—not because."

(O Deus, ego amo Te.)

S. Francis Xavier (*d.* 1552); translated by Edward Caswall (1848) in "*Lyra Catholica*." "This hymn is like a countenance with a very decided expression, which, once seen, we do not easily forget." "It is hardly too much to say that this hymn of Xavier is the most profoundly and loftily spiritual of all lyrics; for it is the essence of disinterestedness; *i. e.*, of Christianity." (Bird, in "*Protestant Churchman*," October 17, 1867.) Lines altered in the text are as follows in Caswall's translation:—

Verse 2, line 3, "Nor yet because *who love Thee not*
" 4, "Must burn eternally."

Verse 3, line 3, "E'en death itself; and all for me."

Verse 4, line 3, "Not for the *sake* of winning heaven."

Verse 5, line 2, "Not seeking a reward."

Verse 6, line 1, "E'en so I love Thee, and will love."

The following is Xavier's hymn:—

O DEUS, ego amo Te,
Nec amo Te, ut salves me,
Aut quia non amantes Te
Æterno punis igne.

Tu, Tu, mi Jesu, totum me
Amplexus es in cruce;
Tulisti clavos, lanceam,
Multamque ignominiam,

Innumeros dolores,
Sudores, et angores,
Ac mortem, et hæc propter me,
Ac pro me peccatore.

Cur igitur non amem Te,
O Jesu amantissime!
Non, ut in coelo salves me,
Aut ne æternum damnes me;

Nec præmii ullius spe
Sed sicut Tu amasti me;
Sic amo et amabo Te,
Solum, quia Rex meus es.

Francis Xavier was born of a noble family, in Spain, in 1506. At the age of seventeen he went to study at the University of Paris, where he came under the influence of Ignatius Loyola, the founder of the Order of the Jesuits. Xavier became one of the most zealous and conspicuous members of that Order when it was established in 1540. In 1541, he set out for missionary work in India. Burning with the love of Christ and the love of souls, the whole of his subsequent life was spent in the prosecution of the most self-sacrificing work throughout the Oriental heathen lands. He died in 1552, while engaging in a mission to China.

This hymn is adopted by S. P. C. K.; Sarum; Singleton; A. and M.; People's; Church; Hymnal Noted; Hymnary.

459. "Thou, Whom my soul admires above."

Isaac Watts (1709). Some verses of the original are here omitted. This hymn is adopted by Windle. Also by Bapt.

460. "My God, how wonderful Thou art."

Frederick William Faber (1849); in his "*Jesus and Mary*." The text is from "*Hymns Ancient and Modern*," but it differs very slightly from the original.

This hymn is adopted by S. P. C. K.; A. and M.; People's; Choep; Hymnal Noted; Hymnary. Also by Cong.; Ref. Ch.

461. "Thee will I love, my Strength, my Tower."

(Ich will Dich lieben, meine Stärke.)

Angelus Silesius (1657); translated by John Wesley (1739); in "*Hymns and Sacred Poems*." A number of verses of the original translation are here omitted, and the last couplet in verse three is transposed to that place from one of the omitted verses. The lines altered in the text are, in the original as given in Sarum, as follows:—

Verse 1, line 5, "Thee will I love, till the pure fire
" 6, Fill my whole soul with chaste desire."

Angelus Silesius, born in Silesia, in 1624, was the son of a Polish nobleman, and his true name was John Scheffler; but he adopted the name Angelus from a Spanish mystic of the 16th century—John ab Angelis—and added the name Silesius, because of his own country. He studied medicine, and obtained his degree of M. D. at Padua. While physician to the Duke Sylvius Nimrod—from 1649 to 1652—he had contention with the Lutheran clergy, and in 1653 entered the Romish Church. Subsequently he was physician to the Emperor Ferdinand III., but at length entered the priesthood and retired to the Jesuit monastery of S. Matthias, in Breslau, where he died in 1677. His hymns were mostly written before he joined the Romish Church, and were intended for private devotion; some, however, have been very acceptable for public use. "Several of them are among the deepest and most tender in the German language, and breathe a glowing love to the Saviour."

This hymn is adopted by Mercer; Barry; Irish; Sarum; People's; Windle; Bickersteth. Also by Cong.

462. "*Come, we that love the Lord.*"

Isaac Watts (1709). The original has ten verses, of which the second, fourth and seventh are here omitted. Lines altered in the text are as follows in the original:—

Verse 2, line 3, "*But favourites of the Heavenly King.*"

Verse 3, line 1, "*This awful God is ours.*"

Verse 5, line 1, "*The men of grace have found.*"

This hymn is adopted by Pr. Bk.; Mercer; Barry; Irish; Elliott; Alford; Islington; Marylebone; Windle; Bickersteth; Palmer. Also by Presb.; Cong.; Meth.; Bapt.

463. "*Awake, and sing the song.*"

William Hammond (1745); in "*Psalms, Hymns and Spiritual Songs and Discourses.*" The original has fourteen verses, and is entitled "*Before Singing of Hymns, by Way of Introduction.*" It may be found in the work referred to, p. 84. Although this hymn is assigned to Hammond, but two verses—the first and second—of the text are his—the third and fourth being by an unknown hand. The lines (of Hammond's) altered in the text are as follows in the original:—

Verse 1, line 3, "*Tune every heart and every tongue.*"

Verse 2, line 4, "*For all whose sins He bore.*"

William Hammond studied at S. John's College, Cambridge, and graduated B. A. For a time he was a Churchman, then became a preacher of the early Calvinistic Methodists, and finally, with Cennick, joined the Moravians. He died in 1783.

This hymn is adopted by Hall; Kemble; Mercer; Barry; Irish; Elliott; Islington; Windle; Canterbury; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

464. "*The King of love my Shepherd is.*"

Henry Williams Baker (1868); in "*Appendix to Hymns Ancient and Modern.*" Lines altered in the text are as follows in the original:—

Verse 5, line 3, "*And oh! what transport of delight*

" 4, "*From Thy pure Chalice floweth.*"

This hymn is adopted by A. and M.

465. "*Quiet, Lord, my froward heart.*"

John Newton (1779). The fourth verse of the original is here omitted. The only alteration in the text is in verse 1, line 4, where "little" is substituted for "*weanèd*."

This hymn is adopted by Kemble; Barry; Elliott; Windle; Palmer. Also by Presb.; Cong.; Bapt.; Ref. Ch.

466. "*Lord, for ever at Thy side.*"

James Montgomery (1819); Psalm cxxxi; in "*Cotterill's Selection*." The following is the original, as given by Bird:—

Lord, for ever at Thy side
May my place and portion be:
 Strip me of the robe of pride,
 Clothe me with humility.

Meekly may my soul receive
 All Thy Spirit hath reveal'd;
 Thou hast spoken—I believe,
 Though the *prophecy were* sealed.

Quiet as a *weanèd* child,
 Weanèd from the mother's breast,
 By no subtlety beguiled,
 On Thy *faithfulness* I rest.

Saints rejoicing evermore
 In the Lord Jehovah trust;
 Him in all His ways adore,
 Wise, and wonderful, and just.

This is adopted by Pr. Bk.; Hall. Also by Bapt.; Ref. Ch.

467. "*O for a heart to praise my God.*"

Charles Wesley (1742). The original has eight verses, of which the fifth, sixth and seventh are here omitted. Lines altered in the text are as follows in the original:—

Verse 1, line 3, "A heart *that always feels Thy blood*
 " 4, "So freely *spilt* for me."

This hymn is adopted by Kemble; Mercer; S.P.C.K.; Barry; Irish; Elliott; Islington; Marylebone; Windle; Morrell and How; Bickersteth; Palmer. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

468. "*There is a fold whence none can stray.*"

John East (1836); from his "*My Saviour*." The text is unaltered.

This hymn is adopted by Ref. Ch.

469. "God shall charge His angel legions."

James Montgomery (1822); Psalm xci.; in "*Songs of Zion*." The original has five eight-line verses, beginning thus: "Call Jehovah thy salvation." The text is the fourth and fifth verses of the original, unaltered, except in the first line where "God" is substituted for "*He*."

This hymn is adopted by Pr. Bk.; S. P. C. K. Also by Presb.; Cong.; Bapt.; Ref. Ch.

470. "My soul, be on thy guard."

George Heath (1781). The editor is not sure about the text.

This hymn is adopted by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

471. "Am I a soldier of the Cross."

Isaac Watts (1709-1721). In his "*Hymns*," Book I., Hymn 38 (1709), the text is very different from that in a later version in his "*Sermons*" (1721), where it is without material difference from that in this collection, some verses being omitted.

This hymn is adopted by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

472. "Breast the wave, Christian."

Joseph Stammers (1830); contributed by the author to a small serial edited by the Rev. John Buckworth, late Vicar of Dewsbury. Lines altered in the text are in the original, as given by Rogers, as follows:—

Verse 2, line 7, "*The love of eternity*
" 8, "*Flows on for ever.*"

Verse 3, line 7, "*Mount when thy work is done.*"

Joseph Stammers was born at Bury S. Edmunds, in 1801. He was educated for the legal profession, and practised for some years as a solicitor in London. In 1833, he was called to the bar, and continues to practise as a barrister.

This hymn is adopted by S. P. C. K.; People's; Elliott; Morrell and How; Rogers. Also by Cong.; Ref. Ch.

473. "O God of Bethel, by Whose hand."

Philip Doddridge (1736-7). The following is the original version of this hymn:—

O God of Jacob, by Whose hand	<i>If Thou wilt daily bread supply</i>
Thine Israel still is fed;	And raiment fit provide;
Who through this weary pilgrimage	
Hath all our fathers led;	<i>If Thou wilt spread Thy wings around,</i>
	Till these our wanderings cease,
<i>To Thee our humble vows we raise</i>	And at our Father's loved abode,
<i>To Thee address our prayer,</i>	Our souls arrive in peace;
<i>And in Thy kind and faithful breast,</i>	
<i>Deposits all our care.</i>	<i>To Thee, as to our covenant God</i>
	<i>We will ourselves resign;</i>
<i>If Thou, through each perplexing path,</i>	<i>And count, that not our tenth alone</i>
<i>Wilt be our constant guide;</i>	<i>But all we have is Thine.</i>

This hymn is adopted by Kemble; Mercer; Barry; Irish; Sarum; Alford; Islington; Windle; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

474. "A charge to keep I have."

Charles Wesley (1762). In the original, line 1 of verse 2 reads thus:—

"To serve the present age."

This hymn is adopted by Pr. Bk.; Hall; Mercer; Windle. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

475. "Supreme in wisdom as in power."

Four of the verses are from a Scotch Paraphrase (22) of William Cameron (1781) somewhat altered; the third verse is from Watts, (Book I. Hymn 32, verse 4,) also slightly altered.

This hymn is adopted by Pr. Bk.; Hall. Also by Cong.

476. "Awake, my soul, stretch every nerve."

Philip Doddridge. The fourth and fifth verses of the original are here omitted. The fourth verse of the text is a repetition of the first, and is not so used in the original.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Barry; Elliott; Islington; Windle; Canterbury; Morrell and How; Bickersteth; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

477. "Oft in danger, oft in woe."

Henry Kirke White (*d.* 1806) and Miss Fanny Fuller Maitland (1827). "The first ten lines of this hymn were left a fragment by Kirke White, written on the back of one of his mathematical papers. They came after his death into the hands of Dr. Collyer, who published them, with six (not very successful) lines of his own added, in his Hymn Book of 1812, where the hymn is numbered 867. The task of finishing it was more happily accomplished by Miss Maitland, in the form in which it is here given, and which first appeared in a volume published by Hatchard in 1827, under the title of '*Hymns for Private Devotion, Selected and Original.*'" The third verse of the original is here omitted. The only alterations in the text are in the first two verses, which read in the original, as given by Palmer, as follows:—

Much in sorrow, oft in woe,
Onward, Christians, onward go;
Fight the fight, and, worn with strife,
Steep with tears the Bread of Life.

Onward, Christians, onward go;
Join the war, and face the foe;
Faint not! much doth yet remain;
Dreary is the long campaign.

This hymn is adopted by Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Palmer. Also by Presb.; Cong.; Bapt.

478. "Since I've known a Saviour's Name."

Charles Wesley (1746). The original has six verses, beginning, "Lo, I come with joy to do." Lines altered in the text are in the original, as given by Bird, as follows:—

Verse 1, line 1, "Careful without care I am,
" 2, "Nor feel my happy toil,
" 3, "Kept in peace by Jesu's Name,
" 4, "Supported by His smile."
" 7, "Every work I do below,
" 8, "I do it to the Lord."

Verse 2, line 4, "Unhurt, unspotted, I."

Verse 3, line 1, "O that all the art might know."

" 8, "And see Thy glorious face."

This hymn is adopted by Pr. Bk.

479. "*Heirs of unending life.*"

Henry Ustick Onderdonk (1826). Benjamin Beddome (*d.* 1795). The first verse is by Onderdonk; the second and third verses are by Beddome, though the first two lines of the second verse are altered, reading in the original thus:—

*"He by His spirit leads
In paths before unknown."*

This hymn is adopted by Pr. Bk.; Hall. Also by Ref. Ch.

480. "*Jesus, Thy blood and righteousness.*"

(Christi Blut und Gerechtigkeit.)

Nicholas Louis, Count Zinzendorf (1739); translated by John Wesley (1740). The original has thirty verses. It was written on the island of S. Eustatius, on his return from visiting the missionaries in the West Indies. The first verse, which belongs to a German hymn of P. Eber (1569), is very popular among German Christians, and is often quoted at deathbeds. The text does not differ from the original as given by Schaff in "*Christ in Song*," p. 191.

Nicholas Louis Zinzendorf was born at Dresden, in 1700. Of noble family he had the best advantages for study, which he well improved. He was fitted for the law, and in 1721 entered upon his duties as a judge. In 1731 he resigned his public duties in order to devote himself to Christian work, which had been growing upon him. In 1734, he became an assistant pastor at Herrnhut. He travelled extensively in behalf of Moravian missions, extending his journey to America, where he laboured more than a year in Pennsylvania. He died in 1760. His published works in prose and poetry were very numerous. He wrote in all about 2,000 hymns.

This hymn is adopted by Kemble; Mercer; Barry; Elliott; Windle; Bickersteth. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

481. "*Day of judgment, day of wonders!*"

John Newton (1779); probably suggested by the "*Dies Irae.*" The fourth, fifth, and seventh verses of the original are here omitted. The text is unaltered.

This hymn is adopted by Hall; Kemble; S. P. C. K.; Barry; Singleton; Elliott; Church; Islington; Windle; Bickersteth; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

482. "How will my heart endure."

Philip Doddridge (*d.* 1751). The first three verses of the original beginning, "And will the judge descend?" are here omitted. In line 3 of verse 2, the original reads thus: "Hark! from the Gospel's *gentle voice*."

This hymn is adopted by Pr. Bk.; Kemble; Elliott; Canterbury. Also by Presb.; Cong.; Bapt.; Ref. Ch.

483. "Day of wrath! oh day of mourning."

(*Dies irae, dies illa.*)

Thomas of Celano (13th cent.); translated by William Josiah Irons (1853). The text is from "*Hymns Ancient and Modern*," and is Irons' translation, with alterations in the first and last verses. Schaff says: "The last six lines (seven in the Latin) are in different metre, and no part of the original hymn, but added, in the Breviary, from older funeral services already in use." About one hundred translations of this hymn can, without difficulty, be collected. It is noticeable as one of the few Latin hymns in which the singular number is used throughout. The following is from Schaff's "*Christ in Song*," p. 372: "This marvellous hymn is the acknowledged masterpiece of Latin poetry, and the most sublime of all uninspired hymns, often translated, reproduced, and imitated, but never equalled. It is one of those rare productions which can never die, but increase in value as the ages advance. It has commanded the admiration of secular poets, and men of letters, like Goethe, Walter Scott, and Macaulay, and has inspired some of the greatest musicians, from Palestrina down to Mozart. The secret of the irresistible power of the *Dies Irae* lies in the awful grandeur of the theme, the intense earnestness and pathos of the poet, the simple majesty and solemn music of its language, the stately metre, the triple rhyme, and the vowel assonances chosen in striking adaptation to the sense,—all combining to produce an overwhelming effect, as if we heard the final crash of the universe, the commotion of the opening graves, the trumpet of the archangel summoning the quick and the dead, and saw the 'King of tremendous majesty' seated on the throne of justice and mercy, and ready to dispense everlasting life or everlasting woe. Goethe describes its effect upon the guilty conscience, in the cathedral scene of *Faust*:—

"'Horror seizes thee!
The trump sounds!
The grave trembles!
And thy heart
From the repose of its ashes,
For fiery torment
Brought to life again,
Trembles up!'

"The opening line, which is literally borrowed from the Vulgate version of Zeph. i., 15, (as the *Stabat Mater* likewise opens with a Scripture sentence,—John xix., 25,) strikes the key-note to the whole with a startling sound, and brings up at once the judgment-scene as an awful, impending reality. The feeling of terror occasioned by the contemplation of that event culminates in the cry of repentance, ver. 7: 'Quid sum miser, tunc dicturus,' etc.; but from this the poet rises at once to the prayer of faith, and takes refuge from the wrath to come in the infinite mercy of Him Who suffered nameless pain for a guilty world, Who pardoned the sinful Magdalene, and saved the dying robber."

Thomas was named "of Celano" from a small town near the Lake Fucino, and to distinguish him from another of the same name. The date of his birth is not ascertained, but it is known that he was one of the first scholars of his age, an attached friend of S. Francis of Assisi, and a distinguished member of the Order of Minorites, founded in 1208. He held numerous important positions in the church. The date of his death is not known.

William Josiah Irons, the son of a Calvinistic minister, was born in 1812. He studied at Queen's College, Oxford, graduating B. A. in 1833, M. A. in 1835, and D. D. in 1854. He was ordained Deacon in 1835, Priest in 1836; was appointed Curate of S. Mary's, Newington, in 1835, incumbent of S. Peter's, Walworth, in 1837. In 1838, he became Vicar of Barkway, Herts, and Vicar of Brompton, London, in 1842. He has published some books, and many controversial pamphlets and sermons.

This hymn is adopted by Mercer; S. P. C. K.; Barry; Sarum; Singleton; A. and M.; People's; Alford; Church; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer. Also by Presb.; Bapt.; Ref. Ch.

484. "Great God, what do I see and hear!"

(Es ist gewisslich an der Zeit.)

An imitation from Bartholomew Ringwaldt (1585). The author of the first English verse is unknown; it was given in 1812 by W. B. Collyer with three additional verses of his own. In the last verse the first four lines are a repetition of the corresponding lines of the first verse; the remaining lines are by Collyer. The following is the original version of the last three verses:—

The dead in Christ are first to rise
And greet th' Archangel's warning
To meet the Saviour in the skies
On this auspicious morning:
No gloomy fears their souls dismay;
His Presence sheds eternal day
On those prepared to meet Him

Far over space, to distant spheres,
The lightnings are prevailing;
Th' ungodly rise, and all their tears
And sighs are unavailing:
The day of grace is past and gone;
They shake before the Judge's throne,
All unprepared to meet Him.

*Stay, fancy, stay, and close thy wings,
 Repress thy flight too daring!
 One wondrous sight my comfort brings,
 The fudge my nature wearing.
 Beneath His cross I view the day
 When Heaven and Earth shall pass away,
 And thus prepare to meet Him.*

Bartholomew Ringwaldt was born at Frankfort-on-the-Oder, in 1530, and was a Lutheran pastor at Langfield, in Prussia, where he died, 1598. His hymns resemble Luther's in their simplicity and power. Several of them were written to comfort himself and others in the sufferings they endured from famine, pestilence, fire and floods. In 1581, he published "*Hymns for the Sundays and Festivals of the whole Year.*"

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Church; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Palmer. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

485. "*Hark! hark, my soul! Angelic songs are swelling.*"

Frederick William Faber (1854 ?); in "*Oratory Hymns.*" The second and sixth verses of the original are here omitted. One line is altered in the text, reading thus in the original:—

Verse 5, line 4, "*And life's long night shall break in endless love.*"

This hymn is adopted by S. P. C. K.; A. and M.; People's; Hymnal Noted; Bickersteth; Hymnary.

486. "*Christ leads me through no darker rooms.*"

Richard Baxter (1681). The original consists of eight eight-line verses, beginning, "My whole, though broken heart, O Lord!" It is entitled "*The Covenant and Confidence of Faith.*" The text comprises the last two of the original verses, somewhat altered. The lines altered in the text are, in the original as given by Rogers, as follows:—

Verse 1, line 3, "*He that unto God's kingdom comes.*"

Verse 2, line 4, "*What will Thy glory be!*"

Verse 3, line 3, "*And join with the triumphant saints*
 " 4, "*That sing Jehovah's praise.*"

Verse 4, line 3, "*But it's enough that Christ knows all.*"

Richard Baxter was born at Rowton, in Shropshire, in 1610. Taking Orders in the Church of England, he was appointed, in 1640, to the parish of Kidderminster. He attached himself to the Puritan party in the Church, and on the passage of the Act of Uniformity, renounced his living. For nine years he lived in retirement, at Acton, Middlesex, producing during this period many of his theological works. The Act of Indulgence permitted him to proceed to London in 1672, where he divided his time between preaching and writing. In 1685, on a charge of sedition, he was sentenced to imprisonment by the infamous Judge Jeffreys. After eighteen months' imprisonment, he was pardoned and released. He died in 1691. His works were collected in twenty-five volumes, 1830.

This hymn is adopted by Kemble; Mercer; Sarum; People's; Elliott; Alford; Church; Marylebone; Canterbury; Bickersteth; Rogers. Also by Presb.; Cong.; Ref. Ch.

487. *"How long shall earth's alluring toys."*

Miss Anne Steele (1760). The text is unaltered.
This hymn is adopted by Pr. Bk.

488. *"There is a land of pure delight."*

Isaac Watts (1709). "Local tradition connects this hymn with the neighbourhood of Southampton, and says that it was while looking out upon the beautiful scenery of the harbour and river, and the green glades of the New Forest on its farther bank, that the idea suggested itself to Dr. Watts of 'a land of pure delight,' and of 'sweet fields beyond the swelling flood, dressed in living green,' as an image of the heavenly 'Canaan.'" The only alteration in the text is in line 3, of verse 3, which has in the original, as given by Rogers, "*old*" instead of "*fair*."

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; People's; Elliott; Islington; Marylebone; Windle; Canterbury; Morrell and How; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

489. *"For ever with the Lord!"*

James Montgomery (1835). The original has twenty-two verses; the first six are here retained. The text agrees with that of Palmer.

This hymn is adopted by Kemble; Barry; Alford; Windle; Bickersteth; Palmer. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

490. "The world is very evil."

(H^{ora novissima}.)

From the Rhythm "*De Contemptu Mundi*" of S. Bernard of Cluny (ab. 1145); translated by John Mason Neale (1858). "The original is in great part a bitter satire on the corruptions of the age, but opens, by way of contrast, with this exquisite description of the peace and glory of heaven. It comprises nearly three thousand lines, of dactylic hexameters, with the leonine (sometimes a trisyllabic or dactylic) and tailed rhyme, each line being broken up in three equal parts,—a most difficult metre, which only a special grace and inspiration enabled the author, as he believed, to master. I quote the first lines:—

H^{or}ā n^{ov}issimā || tēp^{or}ā p^{ess}imā || sūnt: vīgīlēmūs!
 Ecce! minaciter || imminet arbiter || ille supremus!
 Imminet, imminet, || ut mala terminet || æqua coronet!
 Recta remuneret, || auxia liberet || æthera donet.

It was first published by Matthias Flacius, with other poems calling for a reformation of ecclesiastical abuses, Basle, 1557; and about five times since, more recently by Trench, though only in part; but first naturalized in English by the admirable transference of Dr. Neale, portions of which, especially 'Jerusalem the golden,' have at once been adopted as 'a priceless acquisition,' to the hymns of the Church Universal." (Schaff's "*Christ in Song*," p. 642.)

The text of this hymn (No. 490), as well as of the three following, is from "*Hymns Ancient and Modern*," without material alteration, though it differs slightly, in some parts, from Neale's translation.

Bernard of Cluny, who lived in the 12th century, was born at Morlaix, in Brittany, and is said to have been the child of English parents. Nothing is known of his life. A connection can be traced between him and several English parish churches. When the priory of Castleaen, Norfolk, was founded, Cluniac monks came over to occupy it; from that priory several churches were founded.

This hymn is adopted by S. P. C. K.; A. and M.; Hymnal Noted; Hymnary. Also by Ref. Ch.

491. "Brief life is here our portion."

(Hic breve vivitur.)

S. Bernard of Cluny (ab. 1145); translated by John Mason Neale (1851) in his "*Mediæval Hymns*." See the preceding hymn.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer. Also by Cong.

492. "For thee, O dear, dear Country."

(O bona patria.)

S. Bernard of Cluny (ab. 1145); translated by John Mason Neale (1851) in his "*Mediaeval Hymns*." See hymn No. 490.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Canterbury; Chope; Hymnal Noted; Bickersteth; Hymnary. Also by Presb.; Ref. Ch.

493. "Jerusalem the golden."

(Urbs Syon aurea.)

S. Bernard of Cluny (ab. 1145); translated by John Mason Neale (1851) in his "*Mediaeval Hymns*." See hymn No. 490.

This hymn is adopted by Hall; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Windle; Canterbury; Chope; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer. Also by Ref. Ch.

494. "What are these in bright array."

James Montgomery (1819); in "*Cotterill's Selection*." The text is from Palmer, without material alteration.

This hymn is adopted by Pr. Bk.; Kemble; Singleton; Elliott; Alford; Marylebone; Bickersteth; Palmer. Also by Presb.; Cong.; Ref. Ch.

495. "O mother dear, Jerusalem."

"F. B. P." (1576); ascribed also to David Dickson (1660). Concerning this hymn the editor cannot do better than to quote from Rogers' "*Lyra Britannica*," p. 667: "A Latin hymn of the 8th century, commencing, '*Urbs beata, Hierusalem*,' has, like *Dies Irae*, proved the foundation of several interesting modern compositions. A manuscript quarto volume in the British Museum, No. 15,225, contains (p. 72) a hymn of twenty-six verses, entitled 'A Song Mad by F. B. P. to the tune of Diana.' Fourteen verses of this composition have been published by Sir Roundell Palmer, in his 'Book of Praise.' There is no date attached to it, but there is evidence to show that it was not written prior to 1616 (Sedgwick says 1576). Dickson's hymn is so far a variation on the Museum version, but extends to thirty-six additional verses. From the expression 'Our

Ladie,' which occurs in the latter, it would appear to have been composed by a Roman Catholic. Dickson had probably seen the Museum copy in the form of a tract, and, admiring its strain, had adopted it as the foundation of a hymn for Protestants. His version was printed in a broadsheet. In a valuable paper in *Excelsior*, a religious serial, the ingenious writer traces the original conception of the hymn to S. Augustine. See *Excelsior*, Lond., 1854, vol. i., pp. 267-276."

The text is composed of transposed portions of the version ascribed to Dickson, some of them considerably altered.

David Dickson was born at Glasgow, in 1583. He became a Presbyterian minister in 1618, and in 1640 Professor of Divinity at Glasgow; ten years later he accepted the Chair of Theology in the University of Edinburgh. He was deprived of his office at the Restoration, for refusing the oath of supremacy. He died in 1663. He published a number of works.

This hymn is adopted by Rogers. Also by Presb.; Bapt.; Ref. Ch.

496. "*Jerusalem, my happy home.*"

Founded on the preceding hymn; in its present form, anonymous (1801); in "*Williams and Boden's Collection*," there copied from the "*Eckington Collection*." The reader is referred to the notes on the preceding hymn.

This hymn is adopted by Hall; Kemble; Mercer; Barry; Irish; Sarum; A. and M.; Elliott; Alford; Church; Marylebone; Windle; Canterbury; Choje; Morrell and How; Hymnal Noted; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Ref. Ch.

497. "*Jerusalem! high tower thy glorious walls.*"

(Jerusalem, du hochgebaute Stadt.)

John Matthias Meyfart (1630); translated by William Rollinson Whittingham, in "*Hymns for Church and Home*" (1859). "The best known German hymn on the Heavenly City is by Meyfart, or rather is Kosegarten's imitation of it." (*Biggs*.) It has also been translated by Miss Cox, Miss Winkworth, and John Mason Neale.

This hymn is not adopted in any of the Hymnals examined.

498. "*O Lord, Thy mercy, my sure hope.*"

Tate and Brady (1696); Psalm xxxvi.

This is adopted by Pr. Bk.; Kemble; S. P. C. K.; Barry; Islington; Windle; Bickersteth.

499. "*My soul, inspired with sacred love.*"

Tate and Brady (1696); Psalm ciii.

This is adopted by Pr. Bk.; Hall; Kemble; S. P. C. K.; Barry; Church; Windle. Also by Cong.

500. "*The Lord descended from above.*"

Psalm xviii. The first two verses are by Thomas Sternhold (*d.* 1549); the last verse is anonymous. "The learned Scaliger declared that he would rather be the author of the second verse than of all that he had written."

This is adopted by Pr. Bk.; S. P. C. K.; Elliott; Islington; Windle. Also by Presb.; Cong.; Bapt.

501. "*Thou art the Way, to Thee alone.*"

George Washington Doane (1824); in "*Songs by the Way.*" Also in the Prayer Book Collection, from which the text is taken unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Islington; Windle; Chope; Morrell and How; Bickersteth; Hymnary. Also by Presb.; Cong.; Meth.; Ref. Ch.

502. "*God moves in a mysterious way.*"

William Cowper (1774); in the "*Gospel Magazine.*" The title of this hymn is "*Light shining out of darkness.*" Concerning its origin, it is said, that in one of his fits of melancholy Cowper thought it was the Divine will that he should go to a particular part of the river Ouse and drown himself, but in going the driver missed the way, and on the poet's return he wrote this hymn. Montgomery terms it "a lyric of high tone and character, and rendered awfully interesting by the circumstances under which it was written—in the twilight of departing reason." It was the last he composed for the "*Olney Collection.*" The text is unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; Barry; Irish; Singleton; A. and M.; Elliott; Alford; Islington; Windle; Canterbury; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

503. "*Happy, thrice happy they, who hear.*"

Tate and Brady (1696); Psalm lxxxix. A portion only of the original version.

This is adopted by Pr. Bk.

504. "*The Lord my pasture shall prepare.*"

Joseph Addison (1712); appearing at the close of an essay on "*Trust in God*," in the "*Spectator*," No. 441 (July 26, 1712). The essay contains the following words by Addison: "The person who has a firm trust on the Supreme Being is powerful in *His* power, wise by *His* wisdom, happy by *His* happiness. He reaps the benefit of every Divine attribute, and loses his own insufficiency in the fulness of Infinite perfection." The last verse of the original is here omitted. The text is unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; Elliott; Islington; Marylebone; Windle; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

505. "*Guide me, O Thou great Jehovah.*"

William Williams (1773). It is taken from the Welsh of Williams, but the author of the translation is not known. The last verse of the original is here omitted. In the original the fifth line of each verse is repeated.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; A. and M.; Elliott; Islington; Windle; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

506. "*Lead us, heavenly Father, lead us.*"

James Edmeston (1820). The text is from Palmer, unaltered.

The author was born at Wapping, London, in 1791. He was educated at Hackney, and at the age of sixteen was articled to an architect and surveyor. In 1816, he commenced business on his own account. During his life he took an active interest in Church Schools, and providing for them proper buildings. He died in 1867. He was the author of nearly 2,000 hymns. One of them—"Saviour, breathe an evening blessing"—a universal favourite, is not in this collection.

This hymn is adopted by Mercer; S. P. C. K.; Barry; Irish; Singleton; Elliott; Marylebone; Windle; Morrell and How; Bickersteth; Palmer. Also by Presb.

507. "*Nearer, my God, to Thee.*"

Mrs. Sarah Flower Adams (1841); in Part II. of Charles Fox's "*Hymns and Anthems.*" The text has no material alteration except in line 4 of verse 4, where "Altars" is substituted for "*Bethel*."

Sarah Fuller Flower was the daughter of Benjamin Flower, editor and proprietor of "*The Cambridge Intelligencer.*" She was born in 1805.

She early showed a taste for literature, and with her sister, also of literary tastes, devoted some years to intellectual culture. In 1834, she married William Bridges Adams, an eminent engineer, and a contributor to some of the principal newspapers and reviews. She died in 1849. Her religious position was that of a Unitarian.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Sarum; Singleton; A. and M.; People's; Elliott; Alford; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

508. "*The spacious firmament on high.*"

Joseph Addison (1712). It appeared at the close of an article by Addison on "*The Right Means to Strengthen Faith,*" in the "*Spectator,*" No. 465 (August 23, 1712). The text is unaltered.

This hymn is adopted by Pr. Bk.; Hall; Kemble; Mercer; S. P. C. K.; Barry; Singleton; Elliott; Islington; Marylebone; Windle; Bickersteth; Palmer; Rogers. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

509. "*O Paradise, O Paradise!*"

Frederick William Faber (1854 ?); in his "*Oratory Hymns.*" The text is from "*Hymns Ancient and Modern,*" but the third verse of the original is omitted, and the last verse is added to the author's version.

This hymn is adopted by S. P. C. K.; A. and M.; People's; Morrell and How; Hymnal Noted; Bickersteth; Hymnary. Also by Ref. Ch.

510. "*In Thee I put my steadfast trust.*"

Tate and Brady (1696); Psalm lxxi.

This is adopted by Pr. Bk.; S. P. C. K.; Windle.

511. "*Almighty God! I call to Thee.*"

Martin Luther (1524); translation anonymous; in "*Hymns for Church and Home*" (1859).

This hymn is not found in any of the collections examined.

512. "*Lead, kindly Light, amid the encircling gloom.*"

John Henry Newman (1833); in "*Lyra Apostolica*" (1836). "This hymn possesses great autobiographic interest. It was written in 1833, when its author was on a voyage in the Mediterranean. He had just

been overtaken by illness, his soul was passing through remarkable experiences, and he was watching with deep interest the religious movement going on at home." (*Miller*.) The text is from "*Hymns Ancient and Modern*," unaltered.

John Henry Newman was born in London, in 1801. He studied at Trinity College, Oxford, graduating B. A. in 1820, and was subsequently Fellow of Oriel College. In 1825, he became Vice Principal of S. Alban's Hall, and was Tutor of his college for several years. In 1828, he became incumbent of S. Mary's, Oxford, with the chaplaincy of Littlemore. In 1842, he went to preside over a Brotherhood he had established at Littlemore. He was the author of twenty-four of the "*Tracts for the Times*," amongst them the celebrated Tract No. 90, which brought censure upon its author. In 1845, he left the Church of England and entered the Church of Rome. He was appointed Father Superior of the Oratory of S. Philip Neri, at Birmingham, and in 1854, Rector of the new Roman Catholic University at Dublin, an office he filled till 1858. He now resides at Birmingham. He has published a large number of works.

This hymn is adopted by Barry; Sarum; Singleton; A. and M.; Elliott; Windle; Hymnary; Palmer. Also by Ref. Ch.

513. "*O where shall rest be found.*"

James Montgomery (1819); in "*Cotterill's Selection*." The original has three eight-line verses, of which the text comprises all but the last four lines. In line 3 of verse 5, the original reads "*driven*" instead of "*banished*."

This hymn is adopted by Pr. Bk.; Kemble; Mercer; S. P. C. K.; Barry; Irish; Elliott; Windle; Bickersteth. Also by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

514. "*Art thou weary, art thou languid.*"

(Κόπον τε καὶ κάματον.)

S. Stephen the Sabaite (*d.* 794); translated by John Mason Neale (1862) in "*Hymns of the Ancient Church*." "The original stanzas Neale has entitled 'Idiomela in the week of the first oblique tone.' He uses the word 'idiomela' for 'stanzas which are their own models.' The other part of the title refers to the chant or tune appointed in the Eastern Church service for this piece." (*Miller*.)

S. Stephen, called the Sabaite, from the Monastery of S. Sabas, near Jerusalem, was a nephew of S. John Damascene. He was only ten years of age when his uncle placed him in the monastery, and he remained there fifty-nine years. Little is known of his life. He is commemorated on July 13.

This hymn is adopted by S. P. C. K.; Sarum; Singleton; A. and M.; People's; Hymnal Noted; Bickersteth; Hymnary.

515. "*Thou hidden love of God, Whose height.*"

(Verborgne Gottesliebe Du.)

Gerhard Tersteegen (1731); translated by John Wesley (1736). The text consists of the first, fourth, fifth and eighth verses. The text is unaltered.

This hymn is adopted by Kemble; Mercer; Barry; Irish; Elliott; Islington; Windle; Bickersteth. Also by Cong.; Meth.; Bapt.

516. "*The Lord our God is clothed with might.*"

Henry Kirke White (*d.* 1806). The text has no material alteration. This hymn is adopted by Presb.; Cong.; Meth.; Bapt.; Ref. Ch.

517. "*O Thou to Whom all creatures bow.*"

Tate and Brady (1696); Psalm viii.

This is adopted by Hall; Kemble; S. P. C. K.; Barry; Elliott; Church; Islington; Windle; Bickersteth. Also by Cong.

518. "*My hope, my steadfast trust.*"

Tate and Brady (1696); Psalm xxxi.

This is adopted by Pr. Bk.

519. "*O worship the King.*"

Robert Grant (*d.* 1838); in "*Sacred Poems*" (1839). Founded upon William Kethe's version of the 104th Psalm, beginning, "My soul, praise the Lord." The text is unaltered.

This hymn is adopted by Kemble; Mercer; S. P. C. K.; Barry; Irish; Singleton; A. and M.; People's; Elliott; Alford; Islington; Marylebone; Windle; Canterbury; Chope; Morrell and How; Bickersteth; Hymnary; Palmer; Rogers. Also by Presb.; Cong.; Bapt.; Ref. Ch.

520. "*Far from my heavenly home.*"

Henry Francis Lyte (1834); in the "*Spirit of the Psalms.*" The second verse of the original is here omitted. The text is unaltered.

This hymn is adopted by Kemble; Barry; Irish; Singleton; A. and M.; Islington; Windle; Bickersteth; Hymnary; Palmer. Also by Presb.; Cong.; Ref. Ch.

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